N
350
E17

Ex libris
universitatis
albertaensis

Digitized by the Internet Archive
in 2018 with funding from
University of Alberta Libraries

https://archive.org/details/teachingcreative00ecco

TEACHING
CREATIVE ART
IN SCHOOLS

"THE HOLY FAMILY" by a girl aged fourteen

TEACHING
CREATIVE ART
IN SCHOOLS

by

ROSALIND ECCOTT

and

ARTHUR ECCOTT, A.R.C.A.

LONDON

EVANS BROTHERS LIMITED

MONTAGUE HOUSE, RUSSELL SQUARE, W.C.1

Printed in Great Britain
by Hazell, Watson & Viney Ltd.
London and
Aylesbury

LIBRARY OF THE UNIVERSITY
OF ALBERTA

Educ
N
350
.E17

FOREWORD

IN writing this book we had two main aims in view. We hoped, in the first place, to explain to those who want to know, a modern method of approach to art teaching in schools. In the second place, we hoped to convince the unbelievers that every system labelled " new " need not necessarily be based on the airy theorising of sentimental cranks, but may rest on a commonsense application of contemporary conceptions of art and child psychology.

To those who are convinced of the need for a new approach, but who are not certain how to attack the problem, we should like to say that we believe that the principles which we put forward for children under twelve should be carefully observed if the new freedom is really to help these youngsters.

Up to twelve, the problem is how to help the child to the fullest expression within the limits of his natural stage of development. Over twelve, the problem is how to encourage good work from children whose creative urge has, as is usual between twelve and fourteen years, died down. People who realise the value of art-practice as a form of self-expression, and who realise, too, how much help the adolescent needs to establish himself, often look in vain for some method similar to that which they know can be used with young children. This is a question which has arisen in the course of our work, and one on which we have spent much time and thought. We have discovered no means of prolonging the life of this " creative spark," but we have made experiments which have been successful in stimulating interest and keenness in older pupils; these experiments are detailed in the following pages.

Many teachers of art who, were they giving a Science lesson, would call on the aeroplane or motor-car for illustration, would hesitate to introduce what they would consider distracting images into the sacrosanct atmosphere of the art room. Such an attitude is wrong. In this book we stress the need for keeping in touch with the pupils' interests. Their enthusiasm for films, clothes, dancing, boxing, stamps, pets, camping, cooking, must be seized on as raw material for creative art.

The presence of two authors' names on the cover, and the use of the first person in nearly every case, is perhaps clumsy, but each tackled the subject he or she knew best. By this means we are able to present the personal experience of each author.

We should like to thank the children who made the pictures which illustrate this book. These pictures were done by our pupils at Beckenham County School for Boys; at Horsley Towers School, Surrey; St. Michael's School, Ealing, and the Painting Class of the St. Pancras House Improvement Society. We thank those in authority who gave their permission to reproduce the work.

R. D. E.
A. C. E.

120895

CONTENTS

Chapter		Page
One.	THEORY OF THE NEW ART TEACHING	7
Two.	BEGINNING A CLASS WITH CHILDREN OF SEVEN TO TWELVE YEARS	11
Three.	BEGINNING A CLASS WITH OLDER CHILDREN . . .	18
Four.	OTHER MEDIUMS AND MORE ABOUT SUBJECT . . .	24
Five.	THE VALUE OF LINO-CUTS	39
Six.	CO-OPERATIVE WORK IN THE CLASSROOM . . .	47
Seven.	HOW TO TEACH LETTERING	53
Eight.	POSTERS AND POSTER-MAKING	56
Nine.	DRAWING FROM LIFE	60
Ten.	DESIGN AND PATTERN-MAKING	65
Eleven.	HOW TO TEACH PERSPECTIVE	73

FIG. 1.—"THE GARDEN OF GETHSEMANE" by a boy aged ten

CHAPTER ONE

Theory of the New Art Teaching

THE natural desire to draw and colour, evident in children from about two years onwards, is a genuine desire for emotional self-expression, and, if encouraged and treated with knowledge and sympathy, can be an important safety-valve and a steadying force in the general mental development. If the door is shut on this form of self-expression by the imposition of adult standards on a person who does not naturally accept them, then the general development is apt to suffer. That is not to say that children who are subjected to the old-fashioned methods are likely to become mental cases, but if they are taught properly they will be better balanced all round and considerably steadier in adolescence.

Some people think that self-expression means just letting the children do what they like. It suggests sawing up the furniture and scribbling on the walls. From the teacher's point of view it is not so much allowing the children to do what they like as seeing that they like what they do.

We have found that in art practice what children like to do is work which has a definite æsthetic value—in fact, a work of art rather than a work of craft. Art and Craft are always bracketed together, as if they meant the same thing: they do not!

FIG. 2.—" THE PARK " by a boy aged seven

Handwork may, especially among children, be a form of emotional outlet, but initially it simply calls for the solving of a perfectly straightforward problem by the use of mind and hands.

The child, having finished a piece of handwork, is rewarded by a sense of achievement, but he has not necessarily expressed himself. He has solved a problem in his own way, certainly, but the problem was probably not one of his own setting. His triumph is one of execution rather than of creation.

Very seldom is a piece of handwork by either child or adult so original in conception and expression as to warrant its being defined as a work of art. This means that Craftwork in schools should be counted with Mathematics as an intellectual subject, while Art should rank with Music and Dancing as a means of self-expression.

The teaching of Art then is not simply the teaching of another craft. The reason for teaching it is different, the teacher's approach should be different, and the standards by which it should be judged are different.

A young child draws and paints happily and spontaneously, and the function of art teaching should be to point out new opportunities for self-expression in such a way as to avoid the painful acquisition of a mass of technical knowledge, in process of which the " first fine careless rapture " will be lost.

Under the old system, technique was the first thing to be aimed at. After years of study the pupil was given an opportunity of exercising the imagination. The imagination had by then perished, drowned in tedium or battered to death beneath an avalanche of plaster casts. To talk about perspective and proportion to a child who, as you can see by his work (e.g. Fig. 2), is unaware of their existence, is either to close the door on his desire to draw, or else to make him very worried because of his utter in-

FIG. 3.—" OLD SALTS " by a boy aged twelve

ability to grasp what you consider constitutes good work. To try to get a child out of the stage normal at, say, six years of age, into the stage normal at, say, ten, seems to be on a par with saying, " Poor old Giotto, he was so primitive! If only he had been able to paint like Rubens ! "

It is almost universally accepted that Giotto had gifts of designing at least as great as any of the less primitive painters. And so it is with a child; the early or primitive drawings have just as much chance of containing those fundamentals of design as drawings done by less primitive minds. For the teacher to be preoccupied with the speed with which the children can be pushed through the different stages of development, is simply a waste of thought and energy. Yet under the old-fashioned methods this was the standard of attainment. If a child of ten could draw a watering-can as a child of twelve would, he was considered good, and if in the manner of fourteen, very good and acclaimed an artist. When, after expensive years at an art school, he got " no forwarder," he was said to have outlived his early promise. Under the old conditions of teaching there was no means of knowing whether a girl or boy was likely to be an artist. An eminent professor said to a student applying for admission to his art school, " Don't show me your school studies, show me what you scribbled in your text-books."

When the new concept of art teaching in schools is more generally accepted, only those with some real artistic perception will reach the Art Schools. Then the staff, often men of fine perception themselves, will no longer waste their time on those who have mastered the craft of the pencil as they have mastered the craft of the knife and fork.

The misled parents, so often denying themselves to give their children art-school training, will be saved not only money but disappointment. The students themselves, so often boys and girls who might in other spheres establish themselves with success, will perhaps be spared much heartburning. They

have been taught that a life-like drawing is the summit of achievement, and that their imaginative essays must above all conform to the rules of perspective and be correct in historical detail. In a world which admires Blake, Low, Rembrandt, Picasso, Tom Purvis, Fra Angelico and Gaugin, they are lost, while real, living, breathing art is struggling for existence in every junior class.

The preoccupation of a teacher should be with those fundamentals of design which are understood by the youngest, and which are common to every stage of development and to every form of pictorial art.

A criticism often levelled at this new concept of teaching is that the natural creative instinct of the young child is exploited, as, for example, in Fig. 3, but when the pocket is worked out, which is inevitable, nothing is left. We maintain that sometimes this creative instinct is not exhausted in the child's school life, in which case the child, at the age of eighteen, may be an original artist ready to acquire technique at an art school (which is what the art school is for).

When the creative instinct is exhausted there are left two valuable acquisitions. One is a better balance owing to the function of a legitimate form of self-expression, and the other the possibility of having acquired an æsthetic standard which will give the child a wider vision in matters of contemporary art.

One of the difficulties of being alive now is that in Art the old canons are discredited and the new imperfectly grasped. Our horizon has expanded; we recognise as good Chinese ceramic figures, African devil masks, South Sea Island weaving, the sculpture of Assyria and Mestrovic. So great is the field that the layman has not the faintest idea how to tell the goats from the sheep. When the fourth-century Greeks were considered to have achieved the highest form of art, followed closely by the sixteenth-century Italians, everyone knew where they were, and whatever did not look like one or the other was bad, and that was that! It was absurd, of course, but until artists tried to outdo the camera at its own job the results, though often dull, were seldom dreadful.

Now, with no standards of any kind whatever, the public buy and encourage every form of spurious production from Olde Tudor Petrol Pumps and imitation period furniture to " amusing " faked cubist pictures and comic policemen to hang up in the back windows of their cars. The point is this: the appreciation of art covers such an immense field that the man and woman in the street must be taught to recognise what one universal thing these varied objects have in common and to value it, if the taste of the world is to be saved. The universal thing which all forms of art have is clarity of expression and design, welded into a whole by an intense realisation. This intense consciousness, or, if you like, concentration, is never the outcome of intellect alone, but of intellect plus instinctive emotion. Sometimes it is more than half intellect as in a Della Francesca, a good Cubist Picasso, or a first-rate Persian fabric, while in the work of Van Gogh and El Greco we find examples of emotional painting.

We think that if we preserve some part of that instinctive emotion which exists in all young children we are achieving two important results. Firstly, we are helping them towards a better mental development and poise. Secondly, we are giving them a recognisable standard of criticism in regard to the visual arts.

R. D. E.
A. C. E.

I draw a rectangle on the board. " This," I say, " is a picture of your piece of paper, and this is the margin " (Diagram A), and then I break the ice with some words to this effect: " Now at the Sports there must be people. When you draw your people I want you to draw them ' big.' Draw them about this size in relation to your paper (making a rough outline, Diagram B), and not this size (Diagram C). If you make them tiny, not only will they be invisible from a distance, but they will be too small to paint. In addition, you will then have to find something to fill the vast empty space that your little men have left. What are you going to fill it up with ? "

At this point someone will probably say: " Please, sir, birds! "

" Exactly, and this is how you will draw the birds," and I draw the well-known symbol (Diagram D), and continue: " If you are going to fill all this space with birds like that it will take hundreds and hundreds, until even the heartiest bird-fancier will get sick of them " (Diagram E).

" Fill it up with sky," suggests someone.

" All right," I reply. " If you can make a really interesting picture entitled ' Sports,' but composed almost entirely of clouds, go ahead and do so, but I don't want a sky drawn like this (Diagram F), which is just senseless scribbling."

When I walk round in a few minutes I am sure to find that in many cases my advice has not been taken. I expect to spend a great deal of time making the children rub out and

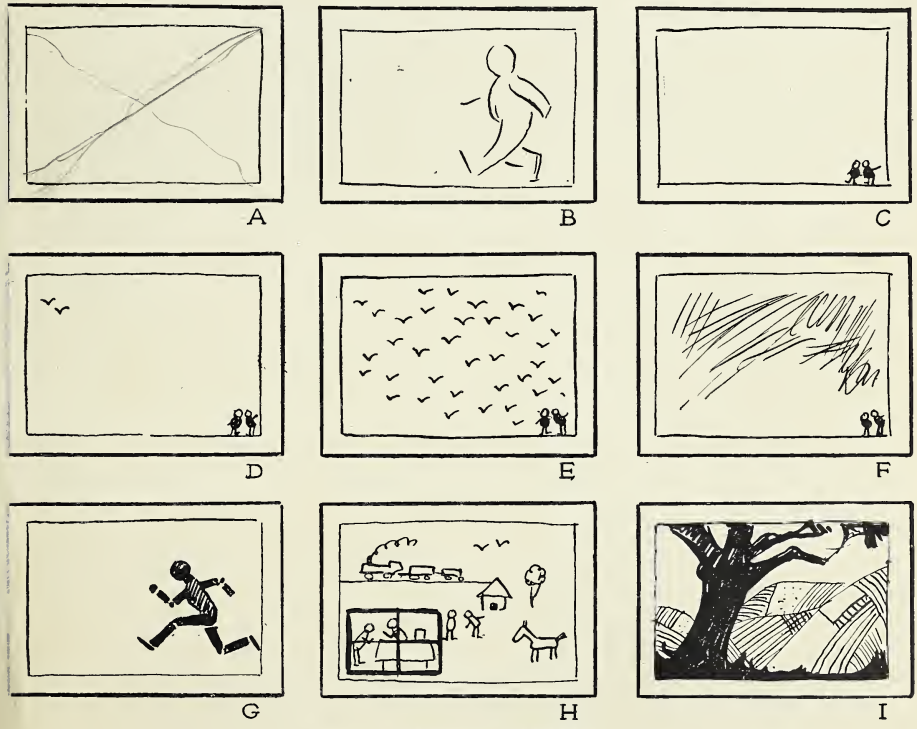


FIG. 2.—TEACHING DIAGRAMS

FIG. 3.—"AT CAMP" by a boy aged eleven

start again, pointing out the lack of decorative value in ant-like men, and quarrelling with vast and empty skies. Space-filling is my first aim.

In this medium the children have difficulty at first in drawing big shapes, possibly because in infancy they have been given tiny scraps of paper on which to scribble and have had to adjust their drawing accordingly.

I find children up to twelve or so [1] unworried by problems of anatomy and perspective, and I leave these subjects alone.

It sometimes happens that a child says: "I can't draw people," to which I reply: "Neither can the others, but they're game enough to try—make a start and I'll come and help."

Probably the child, seeing his neighbours' work is at just about the same stage of development as his own, is no longer shy, and starts drawing. If, however, he continues to worry about anatomy I tell him enough to solve his individual problem, explaining action with robot-like drawings (Diagram G).

It may happen that in a child's drawing the main design is scattered and small in detail, but I see some particular passage which is really interesting. In that case I draw a frame round that section and say "Enlarge that" (Diagram H). I usually insist on the drawing being squared up very simply, as otherwise the child will copy the work on to the new paper without enlarging it.

I allow painting to start when I consider the drawing finished. One child may say his drawing is finished through laziness, and another because he is simply bursting to

[1] Age is, of course, no certain indication of the stage which the child has reached in his artistic development.

FIG. 4.—" THE LORRY " by a boy aged eleven

paint. The latter people have to be watched; they are apt to ruin very charming work by throwing on paint in sheer exuberance, so if a good drawing is brought to me for permission to paint, and I see the light of battle in the artist's eye or time is getting short, I recommend him to defer painting until next time, or else to paint something entirely different to please himself.

Although young children find it difficult to handle paints, they seem to get a great deal more satisfaction from their use than they would from crayons.

If the drawing is on tinted or brown paper, poster colours are most suitable (see Fig. 4, which was painted in this medium); but on white paper I prefer the ordinary water colours (Fig. 3 was so painted), in spite of the difficulty of getting even tints. Later on, when dealing with more advanced children, I allow them to choose either poster or water colours, and to impress on them their different properties I suggest some such exercise as this:

I tell them to paint a landscape of a countryside in water colour, a countryside that looks like a patchwork quilt, then to superimpose on this background a large tree, which must be painted with poster colour. This shows the different uses of opaque and transparent colour (see Diagram I).

Referring to my first class, when their work is finished I hold an inquiry into its pictorial value. If there happens to be a good representational artist in the class his work will be hailed with great applause. (By representational I mean one who does not use symbols, but copies nature.) And I have to show that this representational quality is no more valuable *pictorially* than colour, design, and decoration which some other works may possess.

It is essential to make this clear at the start. I have had very careful painstaking realists producing terribly dull pictures, and real " artists " (though lacking technique, representational skill, neatness, and even perseverance) producing works of art. A great deal depends on insistence on this fact that realism is not essential in picture-making, one im-

FIG. 5.—"THE LOCH NESS MONSTER" by a boy aged thirteen

portant reason being that the other children may feel that they have an equal chance with the realist. It often happens that the realist is a poor artist, but he is nearly always desperately keen. I give him all the help I can to develop along his own lines, while showing him that there *is* another standard by which to judge a work of art.

COMPOSITION

Those children who have no sense of composition usually acquire some ability in this direction through practice, and listening to my constant reiteration of such queries as "What are you going to put here?" "How are you going to fill this space?"

The more advanced artists who are struggling with third-dimensional problems and emerging from the flat pattern-making stage I help by giving a little talk as follows: I say, "Suppose you asked me to draw a picture of a man with his dog and in the background the house in which he lives and I produced this (I draw Diagram 1 on the board), you would be entitled to say that I had not carried out the contract.

"True, I have outlined a space and in it drawn a man, a house, and a dog, but the space is not so filled as to make a picture; it simply shows three separate studies.

"Now to make a picture of it we must find something to link the man to the house and

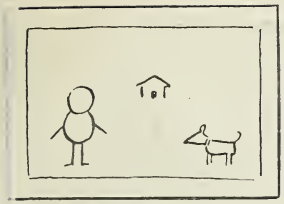


DIAGRAM 1

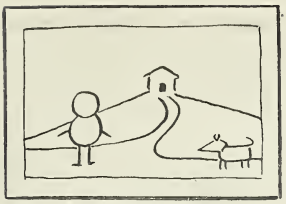


DIAGRAM 2

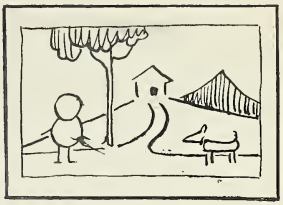


DIAGRAM 3

he house to the dog, so I will add a hill and a road (Diagram 2), and we have some sort of a composition, that is, the three items are linked together to form a composite whole: but to improve my design and make it more interesting, I can fill up the empty space with a tree, mountains, etc., the colour and form of which will add to the interest" (Diagram 3).

The qualities which make a picture and those that mar it have been outlined in Chapter One. Very good pictures I sometimes get the artist to enlarge. Size is a great point with some children, and although they may like drawing small, they enjoy doing so on the biggest paper available. I, therefore, reserve this honour of enlarging for those who have done the best work.

When the artist has carried out a work satisfactorily, I allow him some time in which to do what he likes. This is partly to "blow off steam" after his period of concentration and perseverance, and meanwhile the slow workers catch up, so that the class can once again operate as a whole.

Boys get great satisfaction from drawing aeroplanes, ships, engines and boxers; girls draw each other, people dancing, flowers, pretty faces, etc. These efforts seldom have much artistic value, but are a form of self-expression.

A critic might say, "If these children find self-expression in covering paper with tiny aeroplanes, you, the teacher, curb that self-expression by trying to encourage them to produce works of æsthetic importance."

I believe that in these "do what you like" drawings there is satisfaction in the execution akin to the satisfaction obtained by infants in covering bits of paper with practice scribbles.[1] Perhaps these "please yourself" drawings in more advanced pupils serve the same purpose, but they are soon discarded in favour of something more worth while. The fact that the children are never proud of these drawings as they are of their big finished work seems to suggest they really get pleasure from a well-planned effort.

A. C. E.

FIG. 6.—"FISHING" by a boy aged twelve

[1] *The Psychology of Children's Drawings.* Kegan Paul.

FIG. 1.—" PICKING FLOWERS " by a girl aged twelve

CHAPTER FOUR

Other Mediums and More About Subject

IT is probable that the large drawings on brown paper will not at once prove successful for all children. I think that one gets a larger percentage of satisfactory work in a first class of very young children by the employment of the method outlined in Chapter Two, but one must not shut one's eyes to the fact that no one formula will prove entirely satisfactory for a class composed of children of varying temperaments, all at different stages of artistic development. This being so, an outline of some of the other methods I employ to try to give all the children a satisfactory mode of expression may be found useful.

When a child has produced one fairly coherent design in any medium his enthusiasm and his interest are usually aroused, and the teacher's work is straightforward from then on.

SUBJECT

The two ways of stimulating a child's interest are change of medium and careful choice of subject. It is the former which is the easier and usually more satisfactory means of arousing enthusiasm or providing an outlet. The cost of materials, however, makes it difficult for every teacher to be able to change the medium the moment it seems advisable. Those still teaching drawing to very large numbers, too, will probably find the various mediums discussed later in the chapter impossible for the whole of the class, and while part experiment with a new medium, the rest must be kept happy experimenting with subjects.

The advisability of choosing a subject for

young classes within the child's experience was discussed in Chapter Two. The teacher must be in fairly close touch and sympathy with the children to be able to pick subjects, even within the children's experience, which interest them. These must vary with the school and district. You will probably find " A Village in the Country " a thrilling subject to the town child who has been once or twice in the country, but if you want the best results from a country child, " Building a Rick " or " Sheep Dipping," or some more specialised activity which they stop to watch or even help with, would produce better results. I have found a policeman holding up traffic a very popular theme for London children, and I suggest Dustmen, Parkkeepers, or Milkmen doing their jobs might be good.

In setting such subjects for a class over the age of about nine, care should be taken to choose those which can be treated with equal success by the observant child, the child who uses formalised figures in a decorative way, and the child who has a sense of drama. It is usual to find all these in a class, and it is really important in my opinion to criticise the work according to its type. To complain of the lack of drama in the formal picture or of decoration in the work of an observer is equivalent to saying, " What nasty tea. It doesn't taste like coffee." As the observer gets plenty of praise from his friends, it is necessary to emphasise the value which you attach to the work of a child with a sense of decoration or drama.

Take, for instance, Fig. 2, " Going to Market," by a boy. If this picture had been

FIG. 2.—" GOING TO MARKET " by a boy aged eleven

criticised from the observer's point of view, the shape of the animals and the man's hands and coat, the arrangement of the bricks would all have been called into question, and in the process of getting them to

Fig. 4, " Stealing Apples," is, of course, a dramatic picture. It has rhythm certainly, but no rigid insistence on reality. Much of the helplessness of the boy would have been sacrificed if his arms had been drawn as long

FIG. 3.—" GIRLS WITH JIG-SAW " by a girl aged fourteen

approximate to the adult's idea of probability the boy would have lost his zest for patterning which makes this such an entertaining work. Any child who takes pleasure in adding detail to detail should be encouraged to do so with bright colours, and the result will delight him and probably prove surprisingly pleasing.

The picture of girls playing with a jig-saw puzzle, Fig. 3, is an example of nature copying. Here I talked to the girl a little about arrangement. For instance, I suggested she needed something in the space now occupied by the dog. It would only have bewildered her to speak of the value of patterned areas, or of rhythm or tone; therefore in such a case I stick to anatomical observations.

as in nature, while the angry gesture of the farmer would have been partly, if not wholly, lost if a large check pattern on his coat had clashed with a spotted shirt on the boy, an arrangement a decorator might have indulged in.

The point for the teacher to remember, then, is that no one style ranks above another. The value of the picture depends on how complete an expression of the style it is. If you set a subject such as " A Hockey Match," with no alternative for the creative designers (either decorative or dramatic), they in a fine frenzy will probably ride roughshod over questions of off-side and the shape of the goals, dress their team in more than oriental splendour, and perhaps into the bargain turn out a jolly picture. If you

praise them, as you must, you will outrage and confuse the plodding realists. But if you choose a subject such as "Swings," or "Toyshop," you can praise the gay arrangements of the designers without upsetting the realist, at the same time leaving ample scope to praise the realists for their good memories and observation.

Many children get great satisfaction from making abstract designs with ruler and compass. I think when this occurs in young children it may be equivalent in the child's artistic development to the standard reached by primitive artists of the New Stone Age when art was, so far as we know, only abstract and geometric.

This pleasure taken in abstract designing sometimes continues all through a child's school life. There is a theory that in the past very sensitive and imaginative peoples, when their circumstances were unfortunate, took refuge in abstract art which translated them into a world different from that in which they lived. This theory might be kept in mind when dealing with children. I believe I have noticed that older children most given to abstract designing are shy or inclined to be introspective, and that this form of drawing has a soothing effect on them. My remarks

FIG. 4.—"STEALING APPLES"
by a boy aged ten

FIG. 5.—"ABSTRACT DESIGN"
by a girl aged fifteen

are only tentative in regard to this theory, as I have not studied the matter closely enough to come to any definite conclusion.

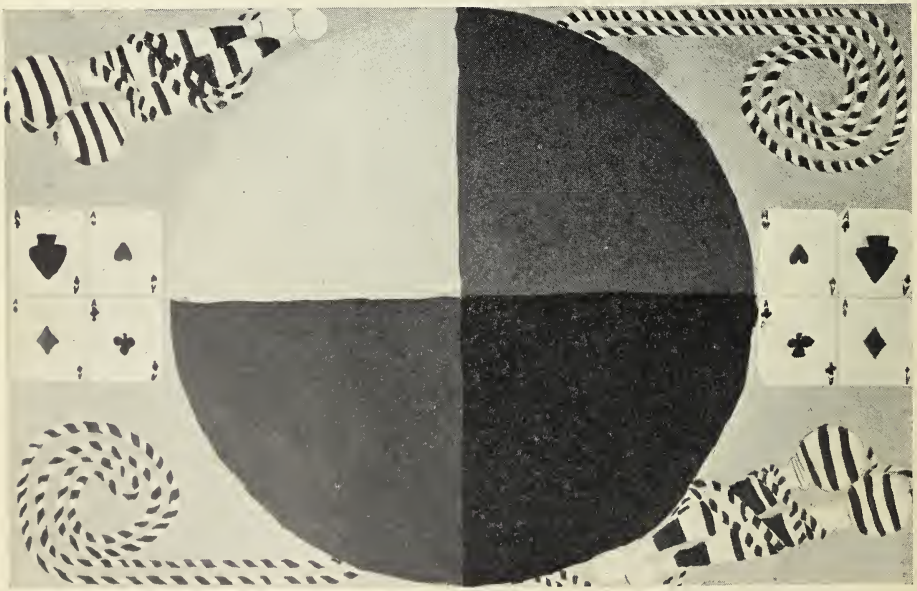
Fig. 5 is a rhythmic arrangement of abstract form in black and white, by a girl of fifteen. This girl spends all her drawing lessons doing similar designs, and of the many reproductions of pictures which the children see, one of Picasso's flat-pattern cubist paintings is the only one by which, by her own admission, she was really moved.

Apart from *this* aspect of geometric designing, there are two other reasons for encouraging it in class. Design imaginatively taught is just as good a training as picture-making in the formation of taste. It is not difficult to make a few suggestions which will turn the very simple compass and ruler pattern into something more interesting, and so open a long vista of possibilities to the child with a designer's mind. It is interesting to notice that children sitting next to each other often produce colour schemes for their geometric patterns as different in tone and accent as it is possible to imagine, as well as taking great pleasure in the finished work. These two facts seem to indicate that free abstract designing is just as important a form of self-expression as free picture-making.

When it comes to setting a subject I do one of two things, as I have to keep the designers in mind. I either choose a subject such as Children's Games (see Fig. 7), which can be

LEFT:
FIG. 6.—" PATTERN "
by a girl aged fifteen

BELOW:
FIG. 7.—" DESIGN FOR CHILDREN'S GAMES "
by a girl aged twelve



treated as a picture or a design, or if I set a subject such as a Children's Party, which may not lay itself open to pattern treatment, I say something to this effect: " Anyone who likes may make a design to fill a space nine inches square instead " (Fig. 6 was set in this way).

When setting subjects I very occasionally give the main objects which I want to appear in the picture. I say : " Will you make a picture with a hill, two trees, one cottage on the right and two on the left, and a road. Then fill in the picture with anything you can think of to make it interesting and different from your neighbour's." I do not believe in doing this too often; it does not leave the children free enough, but there are times when a class between eleven and fourteen years benefit by it.

The temperament of the class must be taken into consideration, but on the whole I have found the best results are obtained from setting rather definite subjects, such as " A Woman Going Shopping," in the case of young children, and more indefinite, such as " The Present," " The Meeting," " Picking Flowers," with older children.

FIG. 8.—" A BIG PICTURE " by a girl aged thirteen

It often happens that children who are very keen come to class with their own ideas, which I always let them carry out. Usually I ask them to make a small pencil drawing on rough paper to show me what they intend to do, and they almost always welcome advice about these trial pictures.

The picture, Fig. 8, was painted by a girl of thirteen who thinks in terms of form and colour. She came to class saying, " May I do a big picture ? " Knowing her work, I agreed. She did the whole (2 ft. by 3 ft.) in about three hours, and worked straight ahead with practically no alterations. The picture has no title.

Another talented pupil whom I taught used to make up her title as the work proceeded; as it changed from week to week it caused the rest of the class a good deal of amusement. I do not quarrel with this attitude because I think it shows that the child is grappling with artistic rather than literary problems. It only occurs in talented children.

When children propose a subject for themselves it is not always one within their own experience, but unless it seems too im-

FIG. 9.—"SIR EGLAMORE" by a boy aged eleven

possibly difficult I agree to it. Some most spirited work has been produced like this. "Sir Eglamore," Fig. 9, was inspired by a ballad heard at a music lesson.

Pictures dealing with religious subjects, such as the heading to Chapter One, are more often successful than other non-experienced subjects. This, I think, is because the subject is one on which the child has probably pondered much and, in the case of the Christmas legends especially, one which has a great reality in the child's mind, so much so that he may almost be said to have experienced it.

Fairy-tales are probably the worst type of subject, because, as has been pointed out, children usually try to reproduce what they can remember of an adult illustration.

OTHER MEDIUMS

(1) Paper Cutting

When considering change of medium, paper-tearing and paper-cutting will both be found very good means of opening the gates for children who are timid or over-critical of their own efforts. Paper-tearing, I think, is more suitable for the younger children.

Paper of as many colours as possible is put at their disposal, and they are asked to make a picture of a girl skipping, or some such simple subject, on a background of coloured or white paper (see Figs. 10 and 11). In my youngest class, when this subject was set and this medium used for the first time, the children were rather at sea, so I told them to

choose a piece of face-coloured paper, tear out a face shape and stick it on to their background.

By the way, I do not believe in giving children paper with a sticky back. I have found it much more practicable to give them a little paste in a palette, and let them use a twist of paper or their fingers or an ordinary paint brush to apply it. Paste left over can be put back in the big pot, and the pieces of coloured paper are much more likely to stay in place during the construction of the picture when held by paste than if the sticky-back kind is used. It is difficult to store, as if it gets at all damp the sheets stick together, and even if kept dry it is apt to roll up.

When faces were in place I said: "Now put on the body, then the legs, arms, hair, etc." I have found an interesting point in this connection. Almost all the little girls made a body, stuck it on, and then put the dress over it, but the boys stuck on the clothes direct. The children enjoy placing the coloured paper, and it is very interesting to notice what individual colour schemes emerge if you give the children enough colours to choose from.

One will be gay with red, blue, and yellow, while the next, with the same range to choose from, will be a subtle harmony of greys and browns. I do not believe in the theory which one sometimes hears put forward that all small children are most attracted by combinations of primary colours. In regard to craft teaching, one hears it said that the gay crude colours of aniline dyes are suitable for the babies, the subtler vegetable dyes only being appreciated by older children. This is one of those ready-made theories which ought to work because it is superficially so logical. In my observation and experience it is not the case.

I have found small children, whose colour

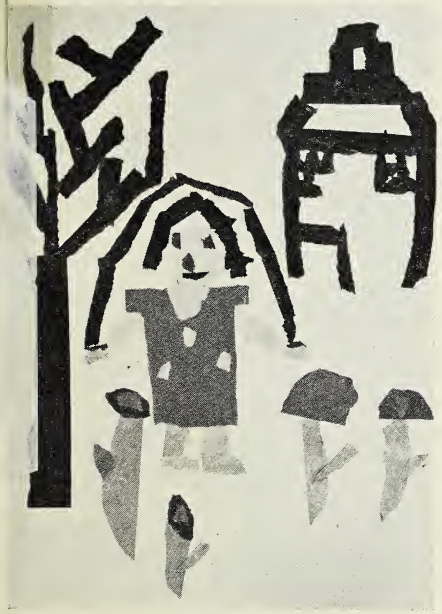


FIG. 10.—"GIRL SKIPPING" by a girl aged eight

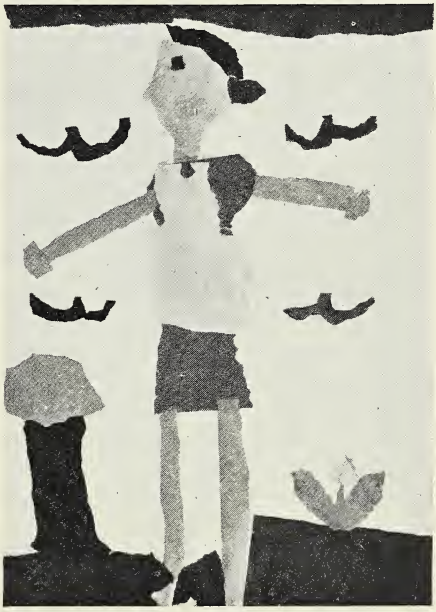


FIG. 11.—"GIRL PLAYING" by a girl aged eight

FIG. 12.—" SWINGS " by a girl aged eleven

sense is not the product of instruction, show far greater preference for subtle combinations of colours than those over twelve. Those who have at hand Mr. Tomlinson's book, *Picture-making by Children*, might look at pages 52 and 58, which show the work of young children, and compare them with pages 96 and 100, where older children's work is displayed. The colour of the frontispiece, Fig. 1, by age 11, is very subtle in tone and colour. These, I think, will bear me out in my statement. The colour harmonies of children over twelve seem the product of a cruder mind. They belong to the age when most boys, and girls too, for that matter, want to be pirates or sea-captains, highwaymen or gangsters. This stage is normal and harmless if worked through without suppression. It may, I think, account in art for the coarsening of the colour sense even if it lends greater force to the mode of expression. Colour choice should be left to the child; he should not be supplied only with " arty " shades.

Paper-cutting is suitable, of course, for children up to any age, but I do not find it very practical for children under ten, as a picture-making medium. The reason, I think, is that the children get carried away by the thrill of cutting and cut for cutting's sake, losing sight of the subject which they have undertaken to express.

Paper-cut patterns, on the other hand, seem to afford immense satisfaction to some children. Pieces of coloured paper are folded and snipped, not according to any instruction, but allowing the child himself to experiment. When a few large cut pieces have been stuck on the background paper, I sometimes say it would look more interesting

FIG. 13.—" SWINGS " by a girl aged twelve

if another piece were cut out in a very open manner and placed on top, so that the lower colour shows through. The pieces cut out are added too. This does not often produce a moving work of art, but seems to afford great pleasure to certain children and is, of course, in a very primitive way, dealing with the fundamentals of picture-making, i.e. the arrangement of form and colour.

The paper-cut picture, then, is suitable for children of eleven years and upwards. It affords great scope to the type of child who loves to lavish care on details, because these details will probably tell in the picture and contribute to a decorative whole (see Fig. 14), while they are so often lost when applied in pencil and painted. It also produces bold effects in a very satisfactory manner.

I have found the cut picture very helpful when I get a batch of girls about twelve or thirteen who are new to the class, and who, through previous bad teaching or natural diffidence in the new surroundings, come to their first art lesson announcing, " Please, I *can't* draw." I say, " Well, I don't want you to—I want you to make a picture in such a way that it doesn't matter whether you can draw or not." Subjects such as " The Toy-shop " (Fig. 14), " Swings " (Figs. 12 and 13), " A Village " (Fig. 16), are suitable, as people may be introduced, or not, at the artist's discretion, and if a bright-coloured paper is given as a background the picture is at once moved out of the sphere of nature copying.

I have as many different colours as possible for backgrounds, shuffle them, and give them out as they come. When each child has a

piece I allow a short period for " swapping," and I am careful to have a few sheets over so that anyone who really dislikes her colour and cannot get anyone to " swap " with her may get it changed. I think this is rather arbitrary, but it wastes too much time in a class of any size to allow the children to choose in turn. It would be difficult to predict exactly how much paper of each colour would be needed; in a very small class I should allow free choice.

Once the children have background, paper, and scissors, they are free to pick from a good assortment of colours. I encourage the children as they cut a piece to stick it on to avoid losing it. Where practicable it is a good idea to give each child an envelope to keep pieces in, which may otherwise be lost.

The pictures produced by this medium usually fall, like drawings, into the categories of Decorative and Pictorial, the former type being by far the more satisfactory. This, of course, is valuable from the point of view of art training in general, as it makes it clear to the children that nature copying need not be the ultimate goal of the artist. Figs. 12 and 13 of swings show the Pictorial and Decorative approach to the set subject " Swings."

Although a large percentage of the class enjoys making cut pictures, some of them detest it, notably children who draw well and have no opportunity of using a line as a means of expression, and girls who hate to have sticky hands. So it is inadvisable to use the cut picture as a compulsory medium too

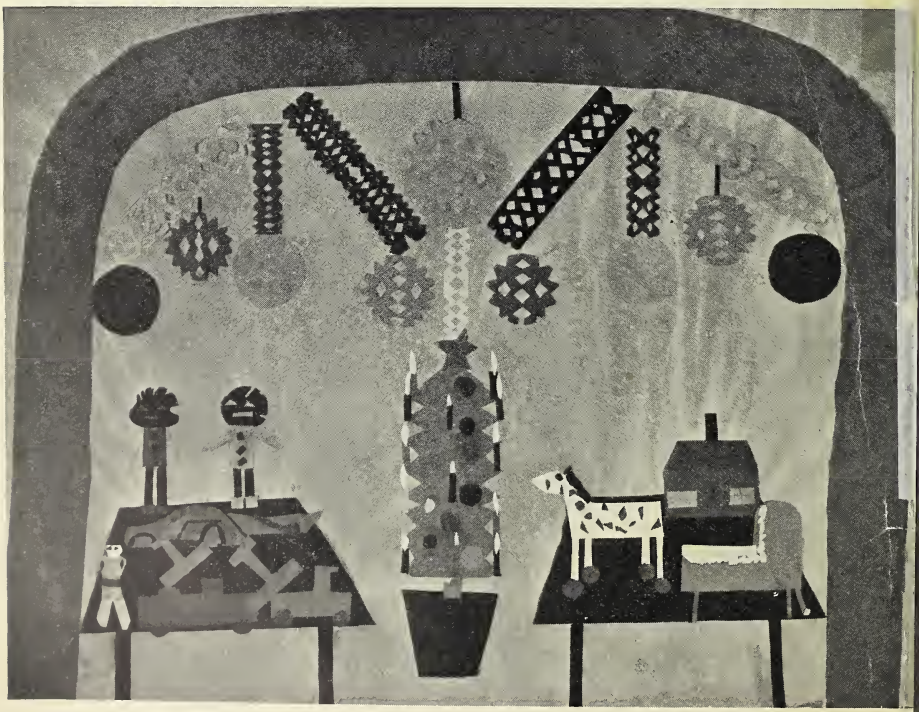


FIG. 14.—" THE TOY-SHOP " by a girl aged thirteen

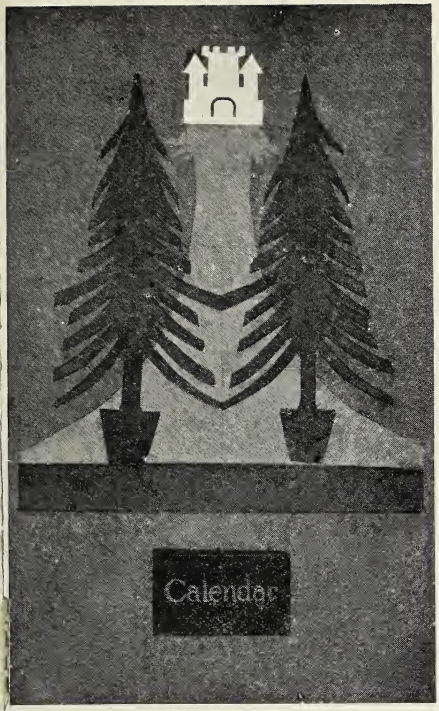


FIG. 15.—" CALENDAR " by a boy aged twelve

often, although as an alternative it is useful.

Here again there are apt to be difficulties, I find, when paintings and cut-paper pictures are going forward at the same time, unless the room is very large and the children have plenty of room in which to spread themselves.

FIG. 16.—" VILLAGE " by a girl aged eleven

The bold effect of the paper design is apt to make the painted work look feeble and weak by comparison, while details of features drawn with a pencil make the paper-cut look clumsy, and neither artist is satisfied with his work. The paper-cut is a medium of great value, but should not be used too often. However, when a child falls in love with it as a form of expression, as sometimes happens, it is best to allow him to use it as long as it satisfies him.

(2) Sewing Pictures

A medium which I sometimes employ with young girls, when the brown-paper picture has proved a failure and I suspect it is because they have been repelled by the thick paint and coarse paper, is a sewing picture (see Fig. 17).

The procedure of making a sewn picture is very similar to making a cut-paper one. A piece of coloured material is stretched over a frame, and the child has access to a large bag containing scraps of materials and coloured wools and cottons.

The first object, say a House, or a Girl's Head, is cut out and sewn on with whatever coloured thread pleases the artist. The same criticism is offered as in drawing or paper-cutting, and is based on space-filling and patterning; adverse criticism of technique is only offered, as in the other forms of expression, when the child has obviously been slap-dash. Boys sometimes take great pleasure in making these pictures, and if they feel shy about it or fear their friends' jibes, I sometimes tell them that the brave and manly

FIG. 17.—" SEWING PICTURE " by a girl aged eigh

St. Dunstan embroidered in the intervals of conquering the heathen and getting the better of the Devil.

The highly individual and subtle colour sense I spoke of before is often noticeable in sewn pictures by young children. A work in this medium takes children a very long time, and so I allow them to leave it for a week or two in order to produce something else. Subjects suitable for paper-cutting are good for this medium. I find ships, and houses in a garden, are strong favourites. Figures sometimes appear quite successfully also.

(3) Plaster

A medium which I sometimes employ is plaster. This needs considerable individual attention, and is therefore only suitable in a very small class. It is, however, an interesting medium, so I append a brief outline of procedure.

Buy dental plaster of Paris and cast in boot boxes.[1] Most boot-shops are only too glad to part with them. When set, peel off the cardboard, and you have a rectangular block. I usually give it to the children and say, " We are going to cut this stuff like sculptors cut stone. It is just the same, except that it isn't so hard, and so we don't have to be so strong or to have such sharp tools. As it is rather a long job you ought to choose something for which you don't have to cut off too much plaster—in fact, something which is not too different in shape from the lump of plaster you have. What will you do ? "

[1] See page 38 for " Note on Casting Plaster."

Nothing which stands on thin legs can be undertaken and one must reject ostriches, greyhounds, giraffes, etc., etc. The following have been successfully cut in my classes. Standing Man, Praying Man, Squirrel, Rabbit (Fig. 18), Elephant, Dog and Cat lying down, Bear, Guinea-pig, Frog. When the child has chosen something possible he draws it on the block. A few guiding lines are ruled as Fig. 19, and the shaded parts cut. The tools I have found best are a light wooden mallet, or failing a mallet a hammer will do, a broad knife such as is used for scraping off wall-paper, which may be bought for sixpence, and perhaps a chisel or penknife for finishing. The children have to be shown how to hold the knife (Fig. 21), always sloping away from the line they are cutting to, so that they will not cut off anything by mistake. As holes are apt to occur in all but perfectly cast plaster, it is important to see that the children do not try to cut too large a piece at a time, otherwise the whole block may be ruined.

FIG. 18.—" RABBIT " by a girl aged twelve

When the shape is roughed out all round, you ask the children to consider relative widths. It is no use doing this before starting, because unless children have done this work before they have no idea of what you are talking about. I say, " Look straight at your rabbit. At the moment his head is as wide as his body. How wide should it be? " They mark in the lines A, and then B, C, D, Fig. 20. They will be forced to cut off part of their drawing (the part shown shaded in Fig. 20), but by now they have usually grasped the idea, and so it is fairly straightforward for them to finish. Care must be taken to prevent them

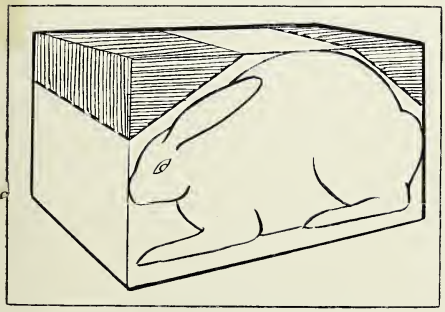


FIG. 19.—THE DRAWING ON THE BLOCK

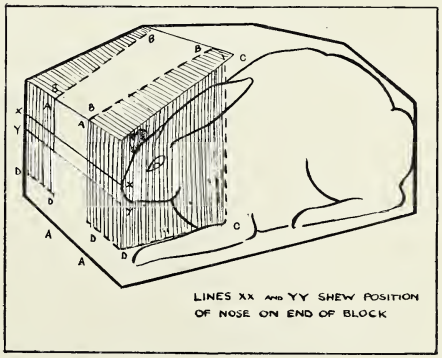


FIG. 20.—THE FIRST STAGE IN CUTTING

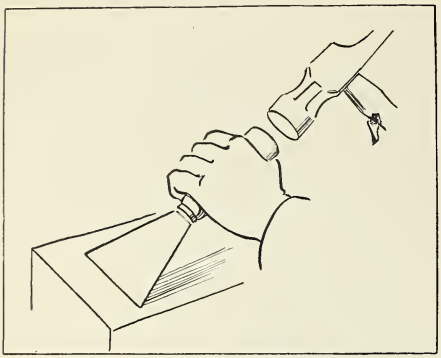


FIG. 21.—HOW TO HOLD THE KNIFE

undercutting or from finishing one part while another is in its very early stages. We always paint our figures in poster colour, which adheres pretty well if the figure is given a spray of ordinary fixative before and after the paint is applied. I have always found the children are enchanted with their figures when finished, which makes me feel this medium when possible is worth the extra trouble.

We have made clay figures too, but the question of keeping them damp from one week's lesson to the next, and attendant details, has made me give up this form of sculpture, except in the case of individual children of fifteen or sixteen years who can be relied on to see their figures are ready for working on, before the class starts.

NOTE ON CASTING PLASTER

Materials.—7 lb. bags of Plaster of Paris. Clay. Enamel Bowl. Cooking Spoon. Newspaper. Old Boot Boxes.

Casting is a messy job and should, if possible, be done in a yard or garden, and it is advisable to wear old shoes when doing it.

Get plenty of old newspaper and make a thick carpet on the ground with it. Reinforce the corners of your boot boxes with clay, to prevent the plaster running out while liquid. Place your boxes close together on the newspapers: this should be near where you intend to mix the plaster, as once it is mixed it must be cast as rapidly as possible.

Fill your enamel bowl with cold water and tear open two or three packets of plaster. A medium bowl will take about two and a half bags of plaster which will fill about three boot boxes. Obviously the amounts vary with the size of the bowl and the size of the boxes. After one bowlful you will have a fair idea of the proportions needed. Small amounts over may be cast in the lids of the boxes and used for cutting low-reliefs. This is not suitable for many children and so you should not make a practice of doing this.

Very quickly slip the plaster into the water until there is not more than a quarter of an inch of water above the plaster. Great care must be taken not to splash the plaster into the water as this may introduce air which will cause a hole in the block.

When enough plaster is in the bowl it must be stirred until all lumps have disappeared and the whole bowl is moving. Care again must be taken not to splash, and the stirring must be rapid as the plaster starts to set the moment it is put in the water. If stirred too much the plaster will not set at all.

When all the plaster is moving pour smoothly and rapidly into the waiting boxes. The plaster settles at once and if water stands on top, lay pieces of newspaper on it to absorb it. Care should be taken not to move the boxes until set, which will take at the outside three-quarters of an hour.

Before starting to cast a fresh lot of plaster make sure your bowl is perfectly clean.

I leave the boxes on the blocks—this protects them and gives the children an idea of how they are made.

Once I made an experiment with cement. I cast a block one evening: the next afternoon it was fit to cut. A girl of sixteen, who had had some experience of working in the round, cut a simple figure in three-quarters of an hour, and quite soon the cement set as hard as stone. Circumstances have not been favourable to further experiments on my part, but I mention it for the benefit of others who like trying new mediums.

R. D. E.

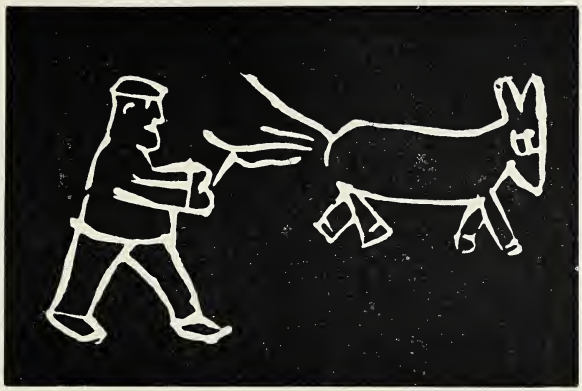


FIG. 1.—"MAN CATCHING HORSE" by a boy aged ten

CHAPTER FIVE

The Value of Lino-cuts

LINO-CUTS are a satisfactory mode of expression for children. The planning, cutting, and printing of lino often gives satisfaction to whole classes, but its greatest value to the teacher lies in the confidence which timid children so often gain through its use.

I find, as no doubt do other teachers, that one of the most difficult problems is to find some form of expression for children who, largely through lack of self-assurance, have made up their minds that they cannot draw. It seems sad that in many cases the parents, if not actually responsible for this state of affairs, do all they can to intensify it. Often when I have been talking to a mother in the presence of her little daughter, she has said, "Of course Jane can't draw—none of our family can; she has no idea of it. Some children are so clever, but she's simply hopeless." This may merely be an effort to show that *she* at least is not the doting-mother type, but, in consequence, the little girl, who had secretly rather enjoyed her symbolised figures and unexpectedly coloured houses, becomes certain she has just been being rather babyish, and comes to the next lesson determined that she will not give herself away any more.

The other type of child who benefits from working in lino is the child who genuinely fails to get satisfaction from the somewhat clumsy properties of the brown paper and poster-colour picture. In dealing with these two types of child, the lino-cut is very valuable, especially with the former. Both Figs. 2 and 4 started girls' interest in drawing lessons.

Lino-cuts can be successfully undertaken by children of seven or eight years if they are determined and have strong hands (see Fig. 3). I do not recommend the lino-cut as a medium for general use to classes composed of children younger than eleven or twelve: it is a medium in which one slip may spoil the entire work, and so younger children working in it need a lot of supervision which is not practicable if the whole class is so engaged.

When it is possible to treat the children individually and an eight- or nine-year-old wishes to use lino, I proceed as follows:

I give the child a waste scrap of lino and draw a few lines on it which the child is asked

FIG. 2.—"ELEPHANT" by a girl aged eleven

to follow with a tool. If he can do this and show reasonable control of the tool, I allow him to make preparation for his real effort. It is only fair to the child to do this before allowing him to envisage a prospect which the weakness of his hands will not allow him to carry out, so dispelling his dreams of inky glory.

Having ascertained, then, that the artist's hands are capable, this is the procedure which I follow and the materials which I commonly use.

MATERIALS

Lino.—Blocks cut to various sizes: 6 in. by 4 in. and 6 in. by 6 in., are useful sizes. It is as well to have some square feet in case older people have ambitious ideas. The cheapest brown lino (not shiny, of course) is suitable for all school purposes, but it should be fairly thick.

Ink.—It is best for ordinary use to get inks which are not engravers' ink or waterproof, because of the difficulty of cleaning these types of inks off tools or children. Black gives best all-round results. Red is often useful. Ultramarine, emerald, and yellow are needed for colour printing. In textile printing care should be taken to obtain ink which can be thinned successfully, otherwise the textile is apt to remain stiff after washing; this ink must, of course, be waterproof.

Rollers.—The smallest size is quite practicable and best when provided with legs so that they do not distribute ink when laid down on the table in moments of excitement.

Tiles or Glass on which to spread the ink. It is possible to do without either and to use a stout piece of paper securely pinned down. This is best when waterproof ink is being used as in textile printing.

Baren (a large spoon will do instead), for rubbing the paper on to the block.

Paper.—Japanese rice or mulberry (by far the best, but expensive). Cartridge (all right if damp; some children manage it dry as well). Tissue (useful for blocks with many fine lines, as Fig. 5). Hot pressed surface as used for maps and in hectographs, etc.

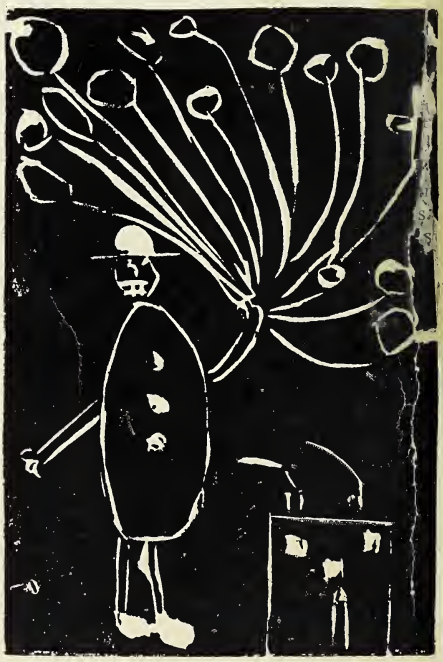


FIG. 3.—"MAN SELLING BALLOONS" by a boy aged eight

(cheap and gives good results, but is apt to move on the block when printed by hand, and so needs great care, but is quite practicable for older children to use).

Tools.—It is possible to buy sets of tools and handles, but if these prove too expensive it will be found quite possible to work with the following :

Wooden Handles, bought separately.

Nibs, the most useful shapes are the big and small V shapes. The knife and the large U shape come in handy, but are not essential.

Care should be taken to see that the nibs are really sharp and will fit into the handles firmly. The German nibs are by far the best, although several British makes are improving. It is necessary when buying them to be sure none of the cutting surface is bent up as sometimes happens. It is impossible for children or adults to make a clean cut with an imperfect tool.

When starting I usually give each child a

FIG. 4.—" POLAR BEAR " by a girl aged twelve

piece of scrap-paper and pencil and a block 6 in. by 4 in., which is placed on the paper and a line drawn round it. This gives a space the same size as the block, in which the child is asked to draw. Sometimes I set a subject, sometimes I leave it to them. It is a very elastic medium and almost any subject is suitable, but those which allow the use of figures at the artist's discretion are best. To set " an animal " in forms between twelve and fifteen years is often satisfactory, as it

FIG. 5.—" BAT " by a girl aged fourteen

can be treated in an imaginary, zoological, heraldic, or decorative manner. Figs. 2, 4, 5, and 6 have been done at different times for this subject.

If you want to be sure of getting results before the children are bored, I think it is best not to emphasise too strongly that only black and white can be used, or to insist on their having a clear realisation of the disposition of the black and white before transferring the drawing to the block. Many children, especially those timid ones which this medium can be so useful in helping, have difficulty in grasping the process when explained, although they are very successful once they have actually carried out a lino-cut. I tell them as a rule that they cannot cut tiny things, and just criticise the picture as I would were it for any other purpose, that is, on its space-filling or decorative qualities.

In Professor Cizek's classes many of the children cut their blocks without drawing them at all. The results are as a rule full of vitality. The Professor is in the fortunate position of dealing with picked children, but such a procedure in an ordinary class would, I am afraid, cause more waste than the few successes this system would warrant. The lino-cut of the man catching the horse (reproduced at the head of this chapter) was, however, cut direct. I consider it one of the most vital works I have ever had. The artist, though, is quite an exceptional boy, both in the matter of control and clear

FIG. 6.—" CRAB ": COLOURED LINO PRINTING by a girl aged fifteen

thinking. I mention this because I think experiments with small classes in the matter of direct cutting would be well worth trying by an enthusiastic teacher.

Ordinarily, when I see the drawing fills the space adequately I say, " It will do; now copy it on to the lino." I do not insist on a very exact copy; this allows the child to improve on the original drawing and prevents it from becoming as lifeless as a mechanical copy would be.

The purpose served by making a preliminary drawing is to allow the child of mediocre ability to have a perfectly clear idea of what he is going to express. Incidentally, when young enthusiasts come and ask if they can do a painting of the seaside, for instance, and I, after agreeing, ask whether they are going to have donkeys or speed-boats and a pier and bathing-huts, and find they have no clear idea of exactly what they want to use, I say, " Make up your mind on a piece of scrap-paper. Don't tell me—draw it." This is much the same idea as the preliminary lino-drawing, and is not necessary with the gifted minority who see their picture in their minds before they start them.

When the drawing is on the lino I demonstrate cutting on odd scraps, giving as much technical instruction as is necessary and no more.

With older children I allow them to consider cutting their picture with an eye to some agreed arrangement of black and white masses, and say something of this kind to them when they have passed a reasonable test in cutting on the waste lino.

" It is the lino which you leave standing up which prints black and the part you cut away shows white. When you have cut out anything, you cannot put it back, but if you have too much black you can always cut some of it away; therefore the sensible thing to do is only to cut out things which you know for certain must be white. You can always add more white parts after the first printing. It is easy to cut yourself if you do not use the tools properly. You should hold the lino firmly with your left hand, but keep the hand behind the tool in case it slips. It will not slip if you do not try to make very long cuts,

FIG. 7.—" CASTLE " by a boy aged thirteen

and you will not only save your fingers, but avoid cutting away important pieces of your block.

"If you make a clean cut you will get a clean print. It is the edge of the lino which is most important in saying what you mean, and if you break it instead of cutting it with the tool, it will be hard to know what your picture is about. Now let's try to follow some scribbled lines on the waste lino."

When the children, with either size of the V-shaped tools, start trying to follow the lines they have scribbled on the lino, you will find plenty of examples of bad cutting to which you can draw the attention of the class without having to withhold them from the thrill of digging at the lino while you discourse on further pitfalls.

The three most common faults are: firstly, long cuts which, in spite of warnings, may rush across the lino. Secondly, cuts not deep enough, which fill with ink and print black when the roller is applied. Thirdly, cuts which are too deep, and which, when the child pulls up the tool to clear the cut, break the lino, giving an uneven woolly look.

Some children who find it difficult to push the tool through the lino wriggle it from side to side to facilitate its progress. Occasionally this gives rather an amusing effect, but it is not to be encouraged in the ordinary way.

When the child has demonstrated on the spare lino that he can cut a reasonable line and go round corners (taking into consideration his development and individual control as far as you know them), the picture which he is going to cut is considered.

With children up to, and including, twelve years old, I start with a simple outline cut. That is, I say, "Just cut your pencil line away as carefully as you can." That done, a print is taken, and if too dark the block is washed and other things drawn on which are cut in the same way, until the space is satisfactorily filled. This produces an effect of white pattern, on a black ground, of course, which is often lively and amusing, and, more important still, almost always enchants the artist himself, unless he has done something exceptionally careless in cutting. I think one of the reasons for children being so satisfied with lino-cuts is that they are not comparing their efforts with those of a grown-up, as so often happens in painting. Also, the grown-up critic, whose thoughtless word so often dashes a child's creative enthusiasm, is inclined to think well of a lino-cut because it is a thing he probably did not do in his own youth, and both he and the child are pleased by the simple ingenuity of the process and the "finished" appearance of the definite black and white.

FIG. 8.—"COTTAGE" by a boy aged fourteen

Although I think it wrong to pander to this untrained outlook in "grown-ups," it is as well to take it into account because it bears a definite relation to the attitude of the children to their work and the amount of satisfaction they derive from it.

For the teacher it is as well to remember that a picture composed of an equal amount of black and white has a confused appearance and is difficult to decipher. With girls of sixteen or so doing lino for the first

time I sometimes show them an example of this as a thing to avoid, but I do not always do so, and the directing influence of the teacher should be to guard against this fault without the necessity of making a speech about it. If the pupils seem rather muddle-headed I say something of this kind: "You must make up your minds whether your main thing, house or ship or animal, is going to be mostly white on a black background or mostly black on a white ground."

A pile of printing-paper should be ready for the time when the cutting has been finished to everybody's satisfaction. The paper ready, a little ink is squeezed out on the tile or glass, or, if you are not using either, on the brown paper ready pinned down. Roll the ink with the roller until it is evenly distributed over its surface.

Apply the inked roller to the block. Care should be taken to see that the ink is evenly and generously spread. Sometimes it is not possible to get the ink to stay on in certain spots the first time or two it is applied. This is usually because the block has got greasy while being cut, and it rights itself after one or two printings have been made. If the greasy patches remain after that, the block should be gently scrubbed with soap and water.

The ink being on the block, the paper is placed firmly on the lino and pressed down with the left hand. Some inks are sticky and will hold the paper in place, but it is risky to trust to them, and the left hand should stay on the paper all the time the printing is going on.

Take the baren or spoon and work all over the paper with a circular movement. The amount of pressure required varies with the different papers.

Rice or mulberry paper: Medium pressure.

Cartridge dry: Hard pressure.

Cartridge wet: Light pressure (place a piece of dry paper over the wet before using baren).

Hot pressed surface: Medium pressure, and not too much ink, as this paper is not absorbent.

Tissue: Very light pressure; rubbing with fingers is sometimes sufficient.

When the baren or spoon has been applied in the circular movement all over the paper, a corner of it may be lifted, care being taken to keep the main part firmly in place with the left hand. It can usually be seen from the state of the corner whether the ink has come off fairly well or whether more pressure is needed. When taking the paper right off the block, care must be exercised to do so in one movement, as it is possible to smudge a print.

The first print is always thrilling. If, as is usually the case, it has too much black, small pieces of white paper are torn and put on the still wet print to serve as a guide for the next cutting. (White chalk is sometimes used too, but is apt to be very messy in conjunction with wet printing ink.) The child refers to this working print while continuing to cut the block, and at each printing does the same thing until a satisfactory result is obtained. When, as sometimes happens, the child wants to cut out more when I consider the cut finished, I make him do several good prints before allowing further experiments.

I have found it best to show each child, once, how to make a print, and after that to allow them to make their own. The results are sometimes rather messy, but they do love doing it, and I consider printing to be an essential part of the lino-cut: some children become very proficient.

Lino-cutting as an exercise for adolescents who fail to get satisfaction from ordinary school drawing is excellent. Here the control and exploitation of the possibilities of the medium play a large part, and useful work can be done in stimulating interest and concentration in these difficult young people, even when the subject cut is not original.

Photographs of castles on the Border or the Rhine, bridges in Spain or the States, country cottages (see Fig. 8), used and adapted to the requirements of the lino block and of the primary rules of composition, seem to give some of these dreamers just what they need (see Fig. 7). Fig. 9 is based partly on a photograph. A work showing original conception and arrangement is always best, of course, but there remains in any class of fifteens and sixteens a good percentage from whom such cannot be wrung. It is better to keep them in touch with the art side of the school and the various aspects of the artistic

FIG. 9.—" RACING " by a boy aged fifteen

outlook through giving them an opening for displaying technical mastery than to disallow any but original work, a course which, if persisted in, will make them give up or dodge drawing classes in despair, thereby missing all the cultural aspects with which art classes at this age should be able to enrich their outlook.

Coloured lino-cuts are fairly successful for such children. Fig. 6 is an example of a coloured print with three blocks. The circle of fish was cut out on the first block and the surface printed green. The second block was cut so that the crab was in relief, and printed red. The third and last block, with the border and seaweed, was printed black. A tracing is made of the drawing, and those parts which are required to be printed blue, are traced on to one block, those yellow on to another, and so on. Obviously considerable care has to be taken in printing each block in exactly the right place, and where you do not possess a printing press the results are apt to be rather uncertain. As it is important that children at this diffident age should achieve satisfactory results to help establish their confidence, this form of lino-printing should only be embarked on by those who show distinct aptitude for neatness and accuracy.

Another use for lino which also calls for considerable care is textile printing, but it sometimes proves a solution to the what-to-do-with-the-fretful-adolescent problem. I ask the girls to make some sort of a design, abstract or based on nature, for a small block about two inches square. We rule out nine of these little squares on paper to see how the design will repeat, and when we have some idea we cut it and print on paper. Here again I find long preliminary explanations as to fitness of design to purpose only bore the girls. If they want to cut a love-bird or palm trees and a pyramid, I let them. It wastes very little lino, and when they see how much less satisfactory they are as an all-over pattern than abstract shapes, they will have learned a practical lesson in the matter which

may help to form better taste and encourage them to reject unsuitable designs when faced with them later on in shops. Sometimes what looks most unsuitable as a drawing may prove, by some juggling with the order of the printing, to be quite a gay and jolly all-over pattern. This latitude leaves open the door for the rare innovators and makes it possible for the ordinary run of girls to get going without too much tiresome preface.

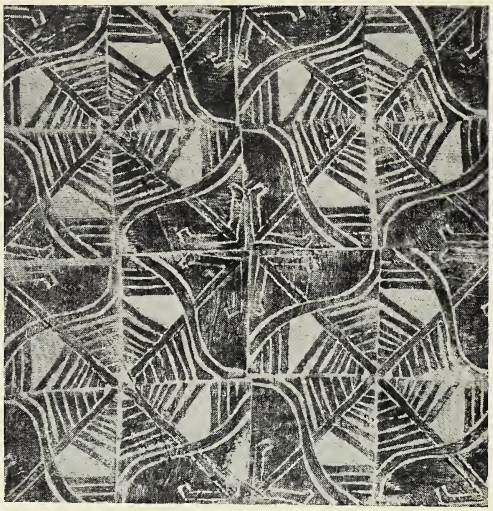


FIG. 10.—"LINO-CUT PRINTED ON FABRIC" by a girl aged fifteen

A piece of paper is printed by inking the block with the roller and pressing it on to the paper. It is advisable to try a block of printing in as many arrangements as you and the child can think of, as surprising results are sometimes obtained, especially in abstract designs. For example: A girl's first experiment with this work shows the blocks printed first one way up and then the other, the order being reversed in each line (Fig. 10).

When a satisfactory arrangement has been reached, printing on the textile is considered. It is best to stick a piece of wood about $\frac{3}{4}$ in. to 1 in. thick on the back of your lino to facilitate printing and lessen the risk of implanting inky fingers on the material. Seccotine or some such gum holds the wood quite firmly.

Make a pad of newspapers on the table and stretch your material tightly with drawing-pins over this. The table should be big enough to allow a line to be printed right across the material, as otherwise it is very difficult to get the pattern to repeat properly. The block is inked and pressed on to the textile, inked and pressed, until the required surface is covered. As no baren is used I have found it is only practicable to use blocks under 4 in. unless you are able to print in a press.

SUITABLE MATERIALS

Cotton voile.—Cheap, will make scarfs or draped collars for cotton frocks, or sleeveless blouses. Easy to print.

Artificial Georgette.—Expensive, will make scarfs or little fancy handkerchiefs if the block is small. Easy to print.

Spun Silk.—Expensive, use as georgette. Easy to print.

Linen.—Fairly expensive. Makes cushions and would make curtains in a co-operative effort. (Have not had girls work like this myself.) Rather difficult to print.

Cotton Balloon Fabric.—Cheap, will make cushions, curtains, children's pinafores. Takes the ink rather unevenly.

R. D. E.

FIG. 1.—" FRIEZE " by boys and girls aged seven to nine

CHAPTER SIX

Co-operative Work in the Classroom

CO-OPERATIVE work is often a good means of stimulating interest and enthusiasm with children when they have reached the non-creative stage. Sometimes, too, it is rather fun for younger children who need no such spur. I will outline some co-operative work done with children under thirteen.

Feeling that it would please the children, I got permission for the youngest section of my voluntary class to provide a strip of decoration for the club-room of the society under whose auspices I hold the class. The children's ages range from six to nine, and they are very keen.

Each child was given a piece of white paper, 15 in. by 22 in., and I asked them to draw a girl or boy (as large as possible) with outstretched hands. Although it was a mixed class, all the children chose to draw girls.

The class was given charcoal, but in one or two cases little girls wanted to use pencil, which I allowed, because, as I have pointed out before, the messiness of charcoal is sometimes repellent to neat-minded children.

The drawing went forward with great speed, as is usual in this class, and most children had started to paint at the end of the hour's lesson.

Before the painting started I pointed out that as they were all drawing the same thing they would have to see to it that they each gave their little girl a different, and, of course, very pretty, dress. The other criticism, as usual, was on space-filling. (Fig. 1 is part of the finished work.)

If this sort of co-operative effort were undertaken with older children it would be possible to decide exactly how far down the sky should come and where the hands should meet.

Some years ago I did a frieze on similar lines with a class aged twelve to thirteen; the subject was road-mending. The width of road and pavement was agreed, and the maximum height of houses and men. I divided the class in two, and had two overseers who were responsible for approximately correct proportions in each section. The result was a success, but I should think twice before doing such a thing with girls of this particular age again. Some of them were drawing formalised, some semi-formalised, and some " nature-copied " figures, but, chiefly because girls are intensely self-centred and

FIG. 2.—" ANIMAL FRIEZE "—

individualistic at this age, the work went forward anything but smoothly. Boys of this age seem to be able to do this kind of work quite amicably.

On the other hand, with girls aged eleven to thirteen years, I have never found any but friendly bickering attend the making of a paper-cut frieze.

The method which I employ would be suitable, I think, for any class over this age. The subject of the frieze is debated and agreed. Sea and jungle scenes (see Fig. 2) have both proved successful.

Three or four girls who manipulate a pencil with ease draw on stout, brown paper, with the aid of photographs if necessary, the more intricate objects, such as giraffes and elephants in the jungle, or crabs and lobsters in the sea picture. When declared good enough by the form, these are cut out and serve as patterns.

In the meantime the others are making similar patterns for flowers and trees, or simpler fish and seaweed. When we seem to have a reasonable number of patterns, as usually happens at the end of one period, we measure off sections of paper to fit the different sections of the walls.

For the background paper I have used continuous cartridge 30 in. wide. This is very apt to tear as the frieze goes forward, unless great care is taken; it is also rather difficult to handle if you intend to stick the finished frieze on a wall surface—wall-paper paste is best for this. However, it lies flat when up and looks very well.

Last year I used continuous finishing paper. This is easy to measure and cut, and easy to stick your birds and beasts to. If you intend to pin the frieze in position this paper is good, but if you are going to stick the frieze to the wall it should be avoided as it is too flimsy.

I always leave five or six inches extra at the ends of each section when I cut them so that the wear and tear of the period of construction is less likely to ruin the frieze itself.

I divide the class into three or four groups, each to undertake a section, it being understood that the paper patterns are common property to which all have access. I get out the coloured paper, of as many different colours and tones as possible, and a short discussion is held on the colours of big things. Elephants, for instance, we agree should be cut from black, fawn, and grey.

Everyone then falls to and cuts. The smaller patterns are put on four or five thicknesses of paper of several shades. The larger and more complicated are drawn round, on the wrong side of the coloured paper, and only two or three are cut at one time.

Soon we have enough pieces to start planning the design. Here the particular properties of the paper-cut show to advantage. We have some almost complete elephants,

—by boys aged thirteen

giraffes, trees, panthers, and this without any tiresome rubbing out. We can try endless varieties of arrangement without committing ourselves, but once we decide, the arrangement cannot be materially altered when finished, as can be done when colour is applied to a drawing. I think this conscious planning of the arrangement is very good training.

Once the main objects are stuck in each section, I find the children fill it up with great pleasure. Usually, I do not organise the groups—those with initiative naturally take the lead, those clever with their hands do the tricky sticking and cutting, the mediocre happily cut out and stick on centres of flowers, elephants' eyes, giraffes' spots, waves or shoals of lesser fish. Sometimes an appeal is made to me, but not often. I interfere only to show them how to stick on big things. I say, "It is no use laying the whole giraffe lightly on the paper and then rubbing him all over. He is sure to cockle, and his legs may tear. The way to do it is for two of you to work together; one holds the sticky beast just off the paper, the other takes a rag and puts his head on the paper and rubs it smooth, then eases his neck on, rubbing it until perfectly stuck before working down the body to the legs. Do not try to alter the position of the animal's legs or tail, but stick them as they come naturally, and you will get him to lie flat."

Another way is to design the frieze beforehand in miniature, using a scale of, say, one inch to a foot. The design can then be squared up and roughly chalked in, each couple or group working on a section measuring 2 ft. by 3 ft. When nearly finished the sections can be stuck together and the junctions disguised with trees, rocks, lamp-posts, or whatever is suitable to the scene.

This way ensures that some coherent design results and allows the artists to work in separate groups.

Co-operative pictures are another form of this work which I find appeals to girls from fourteen upwards. The only thing the teacher has to look out for is that the dominating personality supplies *some* manual labour as well as directing the efforts of her partner. It is obvious that two cannot work on a small drawing.

Most of my bigger posters are carried out by two girls (see Fig. 3). This works well, because they get finished before they have time to be bored. I am sure, too, that each girl does her best because she does not want to spoil the other's work, though often enough when working by themselves their efforts are ruined by that tiresome "what does it matter? —I can't do it anyhow" attitude, not uncommon at this age.

Another aspect of co-operative work is to get four pupils to undertake a set of designs. What I mean is this: With the Ship as a

motif, each pupil chooses some aspect of this subject. One does a Roman ship, another a Viking long-boat, another Nelson's *Victory*,

FIG. 3.—" POSTER " by girls aged fifteen

and a fourth a speed-boat. This can be made to apply to any subject in which interest is shown—architecture, old types of cars, tiles (kitchen, nursery, library, bathroom), the seasons, aeroplanes have all proved suitable. Working on these sets often produces keenness and a higher standard than individual pupils would attain if working alone.

The size of the set pictures and the technical procedure, ink outline and wash, or black and white or lino-cut, are agreed, and I point out that when single objects like cars or ships are used, to make the separate pictures look part of the set, these objects must all fill about the same space in the picture.

A variation on this is to have four girls carrying out costume designs throughout the year on the " Happy Family " system—one doing father, another mother, a third brother, a fourth the sister. I did not insist on any particular girl sticking to her character of brother or sister. They helped each other, the less skilled doing a good deal of the background painting. As well as employing the girls happily for a whole term, the Happy Family taught them something, because every week they did a complete family from the Saxon period onwards. They referred to three costume books, but the positions of the figures were largely their own, as was the colouring (see Fig. 4).

This took place in a class in which I was preparing girls for the art section of school certificate, so naturally I could not spare the Family much time, but in passing I managed to explain that the clothes were mostly homespun and vegetable-dyed wool, that the silk for the wimples and the hennins of the rich came from Italy, linen of the gentlemen's shirts from Flanders or France, and so on. Sometimes I showed them pictures of the architecture belonging to the period they were drawing. The question of furniture

FIG. 4.—" FATHER FROM A HAPPY FAMILY " by a girl aged fifteen

also arose, as Father wanted to sit down every hundred years or so.

Without making an elaborate working plan, quite a lot was learned. No doubt I may thank the vogue in historical films for

FIG. 5.—" LETTERS FROM AN ALPHABET "—

—by girls aged eleven and twelve

some of the interest displayed. Indeed, fashions in different kinds of films are often most useful points for re-starting interest in girls of fifteen and sixteen, and I remember getting some quite spirited wild-animal drawings from a difficult young woman after she had seen " Trader Horn." So much is said of the evil influence of the films on the young that I should like to acknowledge my own little debt to them.

In connection with junior lessons on the evolution of the English house, I had some girls between eleven and thirteen make a model of one of the earliest types of rectangular country house, that built on crooks or crutches. The scale was an inch to a foot.

Three pairs of crutches were made from small dead branches; a ridge pole, tie beams, wall plates were put in place. The walls were made of rushes, in the absence of brushwood, and covered with clay, giving a fair idea of daub and wattle. The whole was thatched with straw wine-bottle covers, and planted in earth in a roughly made wooden tray. The work was co-operative and intermittent; all the children who worked on the house left it from time to time to carry out a drawing, but great keenness was shown. It was finished in just over half a term.

Lino-cuts may be used, as I said earlier, as the medium for co-operative effort in the working out of sets, and I have also used them for an alphabet. This alphabet was undertaken by eight children aged eleven and twelve. The size of the letter and the treatment of the space to be filled were agreed; it was fairly plain sailing.

The children started at A and worked through the alphabet, the quick ones cutting a good many blocks, the slow fewer (see Fig. 5). At the end of the term a book of the entire alphabet was presented to the Head, the children experiencing a pleasant sense of achievement.

I should like to emphasise that the value of such efforts lies more in fostering the desire to create than in the actual results obtained. This alphabet broke the ice with a class of children unusually difficult for their age.

Scenery for School Plays

Painting scenery for school plays is a fine stimulant. I design sets for a small model stage which is made to the scale of the big school one, and then do small detailed drawings which are squared up.

The following materials are required:

Back Drop.—Hessian or unbleached calico, sized.

Colours.—Powder colours mixed with size and water. If a large area of one colour is wanted, cheap distemper can be bought in a good many colours and saves a lot of time

LIBRARY OF THE UNIVERSITY OF ALBERTA

mixing to match. It also does away with boiling size, which activity is apt to make the art room unpopular in the community.

Brushes.—It is worth getting fairly good house-painters' brushes, as they last for years.

By the way, when presenting the bill it is as well to point out that the scenes on both hessian and calico can be painted over several times on both sides, so that such an outlay is unlikely to occur again for some time.

The children do the squaring up (see squaring up in Chapter Eight on "Posters"). A quick way of squaring up a big cloth is to lay it flat on the floor and procure a piece of string long enough to cross it. Run the string along charcoal or coloured chalk until the powder adheres to the string. Place a child at either end of the string, tell them to hold it tight, and pull it taut. They should hold it close to the canvas and over the position of the required line. Twang it. The chalk, of course, drops from the string on to the backcloth, leaving a line on the canvas. If two are employed in twanging and two in chalking a spare string, even a big backcloth can be squared up very quickly. Children who have had experience in squaring must be chosen to copy the drawing if time presses.

A child who is apt to feel out of things can be helped by being given the important task of looking after the stove and the size. A bowl of size is kept simmering, as is a kettle, so that the bowl can be replenished without taking it off the boil. Two or three children are employed in keeping mixed a reserve supply of the most useful colours (these being dictated by the scene in hand). A tea-cup or cooking-spoon of colour is put in a jam-jar, the liquid size is added, and it is mixed to a paste. A palette knife is best for this, but it can be done quite well with an old kitchen knife or a spoon. Then water is added till the right consistency is obtained. If matching a colour in use, a little should be tried on newspaper and dried by the fire before matching against finished work, as these colours lighten considerably in drying.

The stove-tender should add a little size and a little boiling water to his bowl every time the liquid size is depleted. The handiest form of size is "concentrated size": instructions for mixing are enclosed, but it is as well to make it on the strong side. While this is going on almost any number of sufficiently steady pupils can be painting. It is as well to make them work in pairs, unless painting very small things. They get more fun out of it and get along more quickly. The same two should finish whatever it is they start—windows or stoves or bookcases—otherwise your backcloth may present a curiously uneven appearance.

Pupils with enthusiasm but little control should paint the large portions; the more skilled draughtsmen should finish off the details.

Two or three lessons devoted to the scenery for "The Duenna" inspired several children with a longing to make pictures, when before they had only regarded a drawing lesson as a bore or at best a mental rest.

R. D. E.

CHAPTER SEVEN

How to Teach Lettering

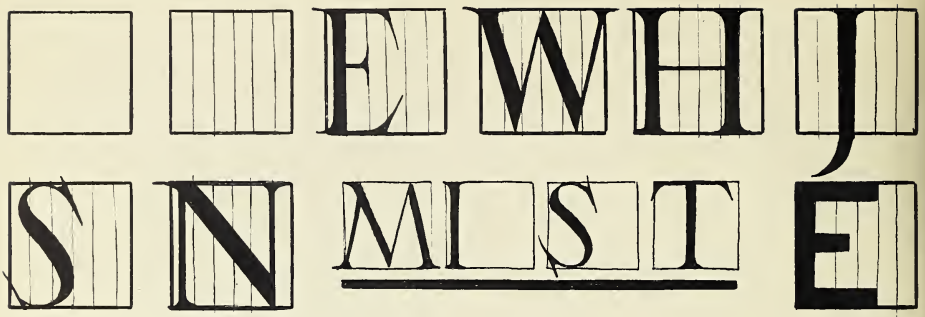
I DO very little lettering for its own sake, though in certain cases script is useful; when, for instance, the child has really no artistic initiative he derives some satisfaction from this exercise. The children do lettering in the course of executing posters, etc. (see Figs. 1, 2, and 3), but I do not keep their noses to the grindstone in an attempt to reach perfection. Too much insistence on absolute accuracy is apt to bore and tire them. In the case of the younger children especially I allow great latitude.

FIG. 1.—" POSTER ": COMPOSITE EFFORT by boys aged fifteen

FIG. 2.—" POSTER " by a boy aged fifteen

In the case of the older children I make them take notes on the varying proportions of letters, etc., and carry out one alphabet correctly, to which they can refer when in doubt. This is what I tell them about lettering (see diagrams on page 54).

" We are talking now about the Roman Alphabet. It is useful to know something about this because it is the alphabet on which so many others are founded. You have noticed, of course, that the letters vary in the amount of space they take up. ' W,' for instance, occupies twice the amount of room that ' E ' calls for. To save having to say ' H ' takes up more room than ' S ' but not so much as ' M ' when discussing proportion, we can say this: Suppose each letter to be drawn in an imaginary square and that square to be divided into six longitudinal strips, then each letter occupies its particular number of strips or sixths of the square.



TEACHING DIAGRAMS

E, for instance, we call a $\frac{3}{6}$ (three-sixth) letter, while W is a $\frac{6}{6}$ (six-sixth) letter. H, on the other hand, occupies $\frac{5}{6}$ (five-sixths) of the square. Therefore, we divide the alphabet into $\frac{3}{6}$, $\frac{4}{6}$, $\frac{5}{6}$, and $\frac{6}{6}$ letters. The letter I, of course, is $\frac{1}{6}$, and J is called a $\frac{3}{6}$ letter because its tail, although coming underneath the other letters, occupies $\frac{3}{6}$."

FIG. 3.—"INN SIGN" by a boy aged fifteen

I continue: "I want you to do a whole alphabet in squares as I have shown you, using up the left side of the square first, as I have done in the case of E. Make your letters the same thickness and thinness throughout. That is to say, the thick part of S must be the same as the thick part of N. If, as is the case with my letter E, the serif encroaches on the next sixth, do not worry. It is better like this than cramped. Of course, when you come to write words you must not put the letters in squares as I have known some people to do. Lettering, of course, is as individual a subject as painting, and you as artists are at liberty to make what changes you like when carrying out a design in conjunction with lettering. These notes, though, will be useful to start with. The different letters fall into these categories:

$\frac{3}{6}$. J, B, E, F, R, S, Y, X. (Y and X can be $\frac{4}{6}$ if you like.)
$\frac{4}{6}$. K, L, P.
$\frac{5}{6}$. H, A, U, N, V, T, Z and O, C, Q, G, D. (The round letters can also be $\frac{6}{6}$).
$\frac{6}{6}$. M, W and O, C, Q, G, D.
$\frac{1}{6}$. I."

In the case of block lettering I make the $\frac{3}{6}$ letters into $\frac{4}{6}$ letters as $\frac{3}{6}$ is too cramped.

by a boy aged sixteen

by a boy aged fourteen

by a boy aged thirteen

by a boy aged thirteen

by a boy aged ten

by a boy aged ten

NAME-PLATES

When the children use lettering in posters, I allow them to use whatever alphabet seems to fit in best with their design. I collect examples of good commercial lettering from magazines and file them for reference. Naturally, I object to lettering which I consider to be definitely bad in design, such as that puffy obese alphabet which looks as though it had been blown up with a bicycle pump, and those letters which burst into scrolls and foliage at the extremities.

In my classes each child has an envelope in which to keep his drawings, and the name labels, examples of which are reproduced, are pasted on these for purposes of identification.

It will be seen that the young people especially have a very free hand.

A. C. E.

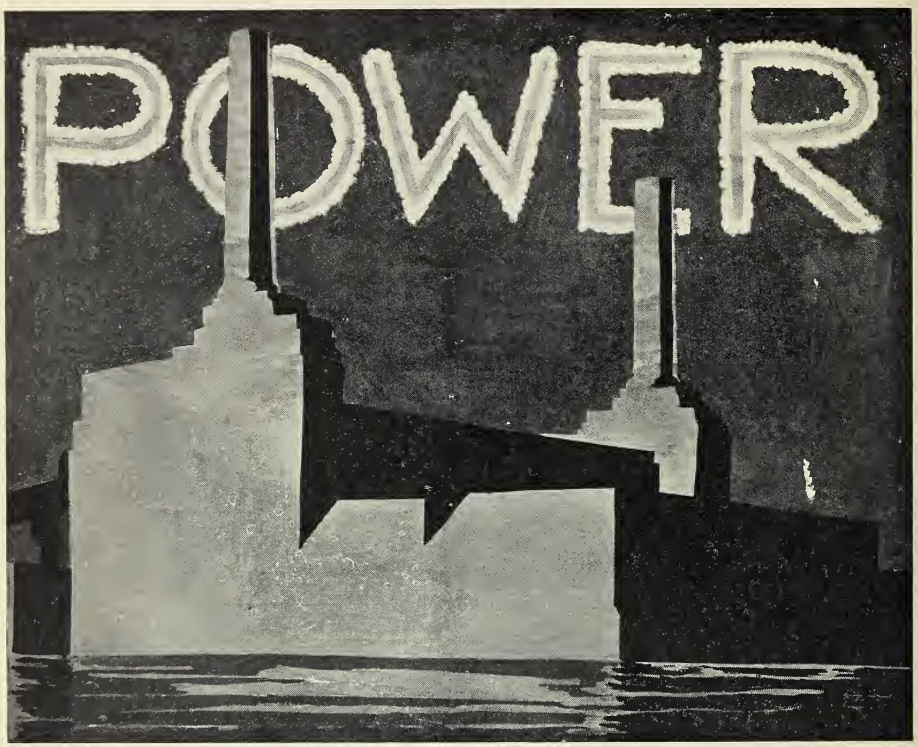


FIG. 1.—" BATTERSEA POWER STATION " by a boy aged sixteen

CHAPTER EIGHT

Posters and Poster-making

POSTER-MAKING is a branch of art which scarcely ever fails to interest a child. In fact, I am quite often faced with the request, " Please, sir, may I do a poster ? " and when I reply, " What for ? " the artist pauses in surprise. This aspect has not struck him. He simply wants to make an artistic splash on a large scale. To-day, of course, the hoarding has taken the place of the gallery, and the child sees more posters than pictures in the course of a year. They stimulate his imagination (for good or ill), and he wants to go and do one too.

To cope with the poster problem, I feel it necessary to keep in touch with contemporary events. I must be prepared to answer such questions as, " What does the Lord Mayor's coach look like?" or, "How many engines had Scott's plane ? " It is also necessary to keep a sharp eye on the current press in case some promising pupils copy a design from memory and submit it as their own work.

To deal with the former problem I have instituted a filing system. I file reproductions, cuttings, photographs, etc., not only of current happenings, but references to anything which I think may come in useful.

Members of my classes are often subscribers to such papers as *The Amateur Photographer*, *The Meccano Magazine*, *The Children's Newspaper*, etc., and bring me items for my collection.

These files I divide into these categories: (*a*) People, Action, Costume, Sport; (*b*) Transport, Cars, Aeroplanes, Boats, Engines; (*c*) Lettering, Layout; (*d*) Architecture, Trees, Scenery; (*e*) Culture (this rather grand term means anything which may help me in lectures to older forms, reproductions of pottery, sculpture, etc.).

As long as the children are still doing spontaneous creative work, I do not encourage them to resort to the files except in special cases, but when this period is outlived, I give them a fairly free hand.

FIG. 2.—" SCHOOL SPORTS " by a boy aged fifteen

FIG. 3.—" SCHOOL FAIR " by a boy aged fifteen

Suppose the artist has roughed out an idea for a poster—say for the school sports. Reference to the files may give him an excellent photographic study which, by a process of " squaring up," [1] he enlarges until it just fits in with his design. Had he not the study at hand he would have had to get a schoolfellow to pose for him, and probably, as his standard of " life drawing " would not be high, the poster would suffer. Again, the " model " would have to have a figure like an Adonis, a puffy middle-school chap being use-

[1] *Squaring up:* Squares are drawn over the design to be copied. Larger squares are drawn on the paper which is to carry the enlarged copy. The contents of each small square are copied into the corresponding big square until the design is completed.

FIG. 4.—" TRAVEL " by a boy aged fifteen

less, and as such figures are only to be found amongst the school heroes, the project would be impracticable.

Some people think that a work of art is only a work of art if original, that is, that any work which owes any of its quality to copying should be condemned. I agree, as long as there is originality in the artist to be explored. When there is not, any means are legitimate which will supply a substitute for this quality. In school there is no time and few facilities to refer to Nature, so we refer to the camera (like most commercial artists) for help.

I have always felt that to be a good copyist one condition must be observed—one must be a good artist. This is unfortunate, but I think true.

These works, then, which do not use references are good or bad according to the artistic ability of the designer. The artist will get far more fun and find greater scope for his imaginative powers in doing a poster or picture (even helped by a reference) than in learning to draw a saucepan better and better every day.

Some children like to copy for copying's sake. I was dead against this at first, but now I think there is something to be said for it. For one thing, the result is so unlike the source of inspiration that it really amounts to an original work—just as does one of Sickert's paintings, whose inspiration was a photograph. Secondly, I believe the copyist gets an interest and satisfaction from copying akin to that experienced by the out-of-doors landscape painter. I am talking of copying a work of merit, not of copying a popular advertisement. This " copying " is sometimes the refuge of a child who has reached

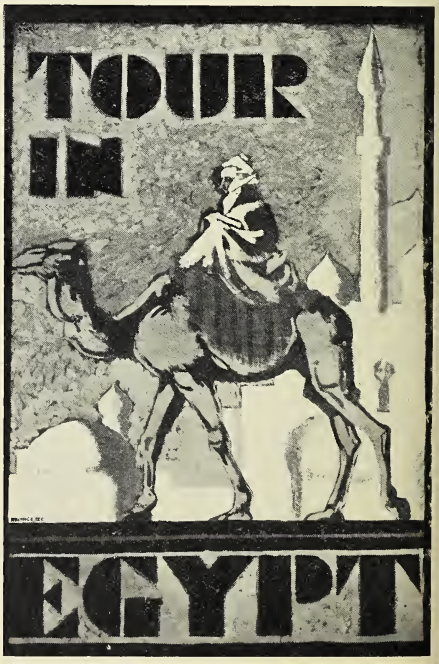


FIG. 5.—" TRAVEL " by a boy aged fifteen

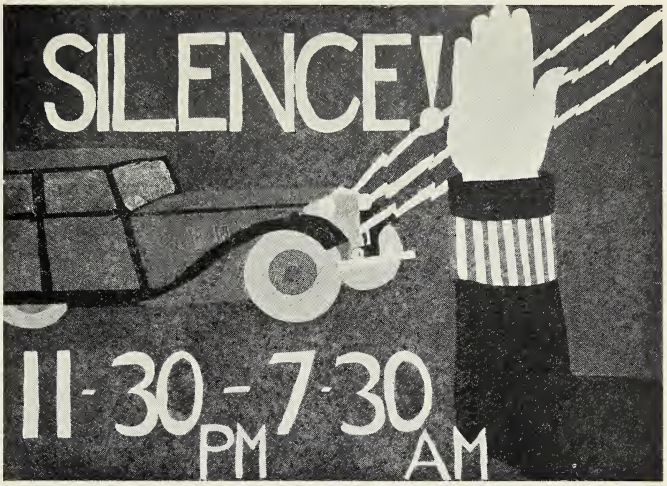


FIG. 6.—" SILENCE "

by a girl aged fifteen

the no-man's land of art practice, usually about twelve to thirteen years old. He may be rather dreamy and introspective and find more value in this pursuit than in the more robust branches of art practised by his fellows. When copies are made I have them labelled " Copy," but as only about six are made a year the practice does not constitute a menace to the artistic integrity of the school.

Children are inclined, until they learn better, to imagine that a poster is simply an illustration plus lettering. Cinema posters are, perhaps, responsible for this.

When first they start poster-designing, they produce a scratchy sort of illustration mixed up with a quantity of valueless information in illegible lettering, so we have to hold an inquiry into what constitutes a poster.

I tell them that a poster must first arrest attention and then give information. This information must not be in the form of a lecture, but so couched as to be easily and quickly grasped by tired people, busy people, day-dreaming people, and people whizzing past on vehicles. It should be bold in design, clear in conception and technique, attractive in colour and readable. I then show them reproductions of posters whose merits and demerits we discuss.

Poster colours are used for this type of work. The powder form of the colours is most satisfactory in use, since this solves the problem of waste. Scrap-paper is required for rough designs ; brushes and paper for carrying out the design. I use a very good quality brown wrapping paper. It comes in sheets which measure 42 in. by 27 in., and I get it through the county stores. Coloured paper as used for paper-cuts is useful. Many subjects lend themselves to a " cut-out treatment " rather than to painting, and sometimes it is effective to paint on a coloured ground. Since ordinary drawing-boards are useless, big tables are necessary to deal with these large sheets of paper. My particular studio was equipped with painting-desks, so I had some table-tops made which fit on to the desks and form tables. These have been extraordinarily useful.

Subjects are not difficult to find. School events such as Sports, Jumble Sales, Concerts, are constantly crying for publicity, which is very valuable to them.

I remember the art department being called upon to design and exhibit twenty-four posters in as many hours. They were done, and turned a " certain flop " into a success.

A. C. E.

CHAPTER NINE

Drawing from Life

DRAWING from life, practised occasionally, I have always found serves as an exhilarating tonic for a class when it is in need of brightening up.

I do not practise it very often because as a regular subject I think it would prove difficult and confusing for any but a class of picked realists. Again, when practised once a week, the rate of obvious progress is so slow that the serious worker is apt to be disappointed, especially since any falling short of the desired standard is so plainly apparent.

While children are at the primitive stage of drawing, life-work is inadvisable, as the new problems of anatomy, etc., however gently insisted on, might tend to confuse their outlook. When such children do draw from the model (which sometimes must happen when they are primitive members of a sophisticated class) results are obtained which are very interesting in their blend of reality and symbolism.

I usually make the children draw in pencil on cheap white paper. Good paper is often wasted if used, as the artists are so uncertain as to size and arrangement. Occasionally I employ brush and sepia, but this only if the model can be so arranged that the light comes from one direction. Where there is a diffused light casting cross shadows, a brush-and-sepia drawing is apt to result in a muddled and spotty effort.

Models are never difficult to obtain. The whole class volunteers as one man when life drawing is on the day's menu.

If the model can change into a bathing-suit all the better, the artists are not then so bothered with the matter of drapery: if not—

FIG. 1
by a boy aged twelve

FIG. 2
by a boy aged thirteen

FIG. 3
by a boy aged fourteen

FIG. 4.—" OLD MAN SEATED "
by a girl aged fifteen

FIG. 5.—" HEAD OF A GIRL "
by a girl aged fourteen

the temperature of the room will probably not allow it—a boy clad in shorts and jersey makes a better model than one in long trousers. A little girl model should be drawn in " gym kit."

If a grown-up outsider volunteers to sit, I am chary of accepting his services unless I know that he is a model of sympathetic temperament. I do not want him going about during rests saying " My hat! do I look like that ? " or " I don't call that very complimentary." Such comments from an adult are most discouraging, while emanating from a child model they carry no weight at all—but to return to actual practice.

The model is placed on a table and the class forms a horseshoe-shaped group round it.

I tell those who sit nearest to the model to draw portraits, and those farther away to put in the whole figure.

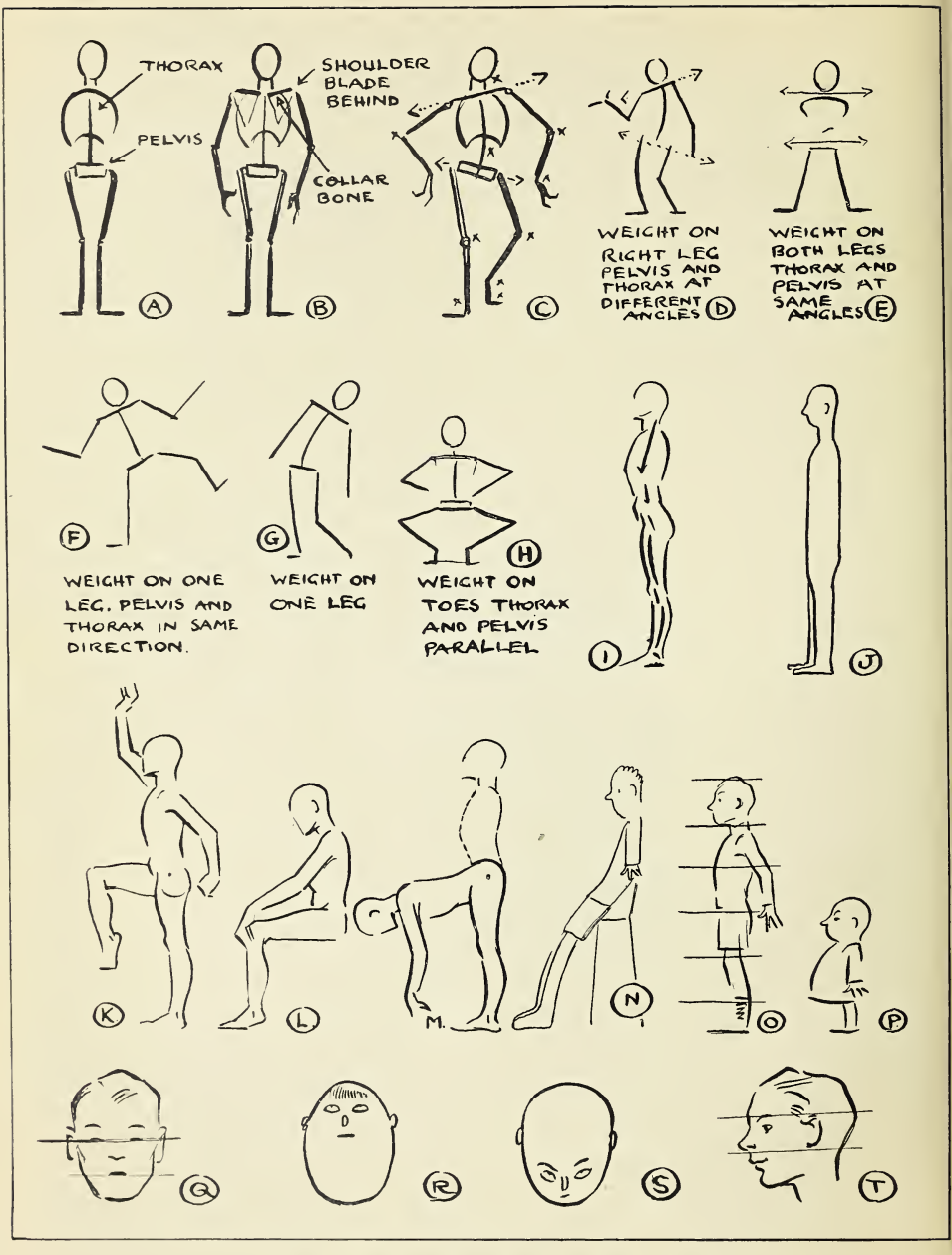
A model can stand comfortably for about eight minutes, after which he is entitled to a three-minute rest: a sitting pose can be held for about twelve minutes.

The artists are not allowed to leave their desks during rests, but the model, as a reward for his services, may go round and look at the various efforts. Criticism is allowed, and though sometimes this is silly, the class on a whole behaves sensibly.

When the model first goes up his friends may pass unfavourable comments on his appearance, try to make him laugh, and so on. This I stamp out at once and very firmly; progress would otherwise be impossible.

If the class is young I let them start drawing directly the model goes up, but with a senior class for the first time, or with a senior class which has not done life drawing for a considerable period, I give them a preliminary talk on these lines:

" Look at the board; on it I am going to draw a robot which represents a man (Diagram A) who is standing upright and facing you. The robot is not one solid piece as if he



TEACHING DIAGRAMS FOR BLACKBOARD WORK

had been cut out of sheet-metal, but a collection of different parts all joined together. Let us start at the top. Most of you can recognise his head and his neck, but the next big lump is called the thorax." (I write the titles as I go.) "Then we come to the pelvis, the thigh-bones, shin-bones, feet. I purposely have not given him any arms because I want to provide him with two collar-bones first." (I draw them in.) "And, although you cannot see them from the front, two shoulder-blades. Where the shoulder-blade and the collar-bone meets I am going to fix on the arms." (I do so, and the figure now looks like Diagram B.) "Now the robot has got a head, a neck, a thorax (on which to fasten collar-bones), and shoulder-blades (on to which to fasten arms). He has a pelvis linked to his thorax by a spine. Attached to his pelvis are his legs divided into thigh-bones, knee-joints, shin-bones, ankles, and feet. Let us have another look at him, and see how flexible he is. I will draw him again (Diagram C) and put a cross at all the places he can bend. Here you see he has altered the relation of his thorax and pelvis. He has got his weight on his right hip which pushes that side of the pelvis up, and when this happens you nearly always find the shoulders sloping in the opposite direction—i.e. right hip up, left shoulder down. Jones, come here, we will experiment on you."

FIG. 6.—"PICTURE BASED ON LIFE STUDY"
by a boy aged twelve

FIG. 7.—"PICTURE BASED ON LIFE STUDY"
by a boy aged fourteen

I demonstrate how the collar-bones work, arms bend—on Jones, of course—to the amusement of the form. I then make him adopt a series of natural attitudes which I translate by very simple lines (Diagrams D, E, F, G, H).

"Now," I continue, "in practice when the model is in front of you, even if you cannot achieve a very good likeness, try to express the action as I have done here. Then add your details. Even if your drawing does not look like the model, if it looks like a human being you have done something.

"To return to our robot. Let us look at him from the side (Diagram D). You see that he is built up in such a way that one mass balances with another and varies in direction. The spine which relates the thorax to the pelvis is curved, not straight as some of you seem to think. My robot, who is curved and balanced, looks much more

lively than his brother (Diagram J), who is more or less straight."

We then call again on Jones to demonstrate some side-view poses (Diagrams K, L, M). "Notice," I say, "just because Jones sits down he does not change in proportion. He just folds up when he sits down and unfolds when he stands up. So do not let us have any drawings like this (Diagram N), which assume that his shape changes entirely every time he wants to have a rest.

"Notice also that if you hold a pencil in front of Jones and compare the height of his head with that of his entire figure he works out at about $5\frac{1}{2}$ heads high (Diagram O). In the case of a baby it is much less (Diagram P), and a man's head goes into his height about seven times, while a woman registers about six.

"Talking about heads, eyes happen about half-way (Diagram Q), not like this (Diagram R), or this (Diagram S), except when the head is foreshortened as it is called." (Again the invaluable Jones is called upon, and tilts his head as asked.) "And lastly, we will consider a head sideways (Diagram R). You will find that it is much deeper from back to front than you think. The ears are roughly level with the top of the eyebrow and base of nose (Diagram T).

"Now, go ahead—remember pose, action, is as valuable as likeness!"

After they have been drawing for some minutes, I stroll round ready to give advice. Whenever it is asked for I give help, but unless it is I leave the artist to get on with it.

Very muddled workers I help quite a lot. I find that children like this appreciate five minutes' individual tuition, even though they do not derive much technical benefit.

In many subjects I feel that I *have* to give most attention to the more promising. While my back is turned a really fine poster may be ruined or a promising lino-cut dug deep into like a Stilton cheese, but in life drawing I feel that the artist is engaged on something so individual that he must work out his own salvation to the point where he *demands* advice.

Advanced children I treat differently, visiting each draughtsman and teaching as I would at an art school.

The points I insist on in the order of merit are pose, proportion, likeness. Heads too shallow, eyes too near forehead or chin, heads too big, are faults on which I constantly comment.

Sometimes with older children, when each member of the class has his "life study" or "studies," I ask them to make a picture and paint it, using these studies as a basis.

I explain that as a rule, of course, artists plan their composition first, and then engage models to adopt the correct poses. With us it is the other way about. We have the poses and have to make the pictures. If, for instance, a child has got a fair drawing of a school-fellow seated on a chair, he may make that drawing the centre of interest in a "tuckshop scene," or in a version of "a party." This gives scope for drawing, composition, and colour, and has proved interesting to the children.

I reproduce one or two pictures which show how observers and designers have tackled the problem of composition.

A. C. E.

CHAPTER TEN

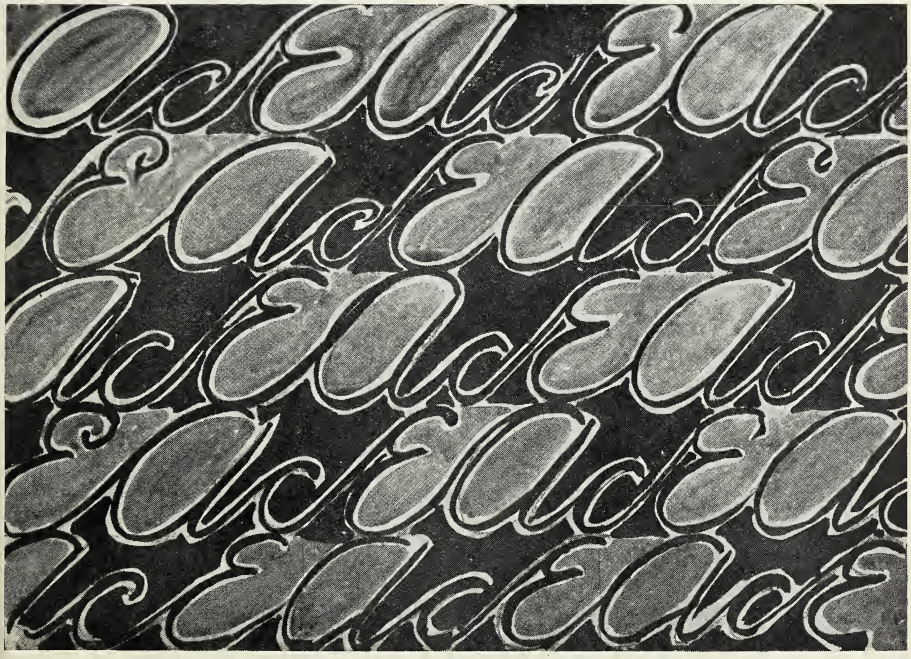
Design and Pattern-making

1.—WRITING PATTERNS

WE have mentioned before how enthralling many young children find the practice of making abstract designs with compasses. Another practice I have found fairly successful is the execution of writing patterns.

The problem is to fill a space with a decorative pattern founded on the initials of the artist. When starting a class on this task I usually put an example on the board.

I draw a rectangle 11 in. high by 15 in. long (this is the actual size of the paper which is afterwards issued to the class). I divide this rectangle into five longitudinal strips, and choosing a set of initials I write them between the top two lines (see Fig. 1), repeating the letters until the strip is filled.



WRITING PATTERN : DEMONSTRATION DRAWING

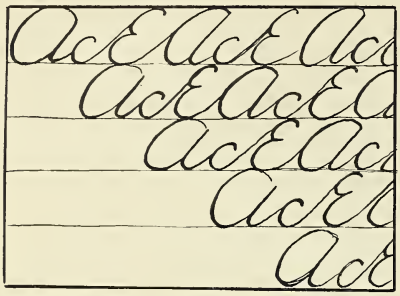


FIG 1.

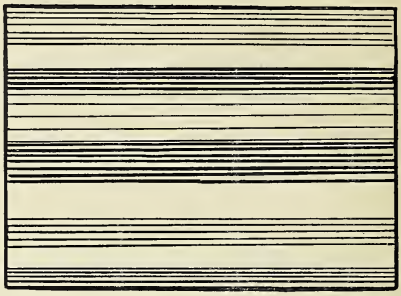


FIG 2

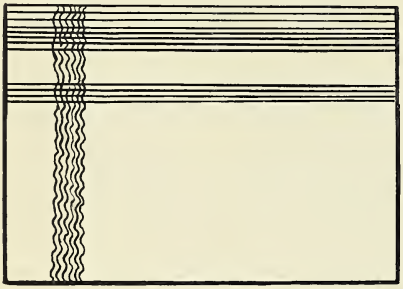


FIG. 3

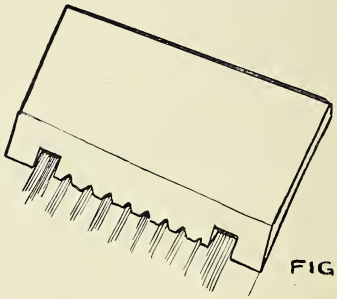


FIG 4.

FIGS. 1, 2, 3, AND 4.—TEACHING DIAGRAMS

The next line of initials is started farther along, at a point the width of the first initial to the right.

In this way the strips are filled, moving always to the right. Finally, I go back and fill the remaining spaces on the left-hand side.

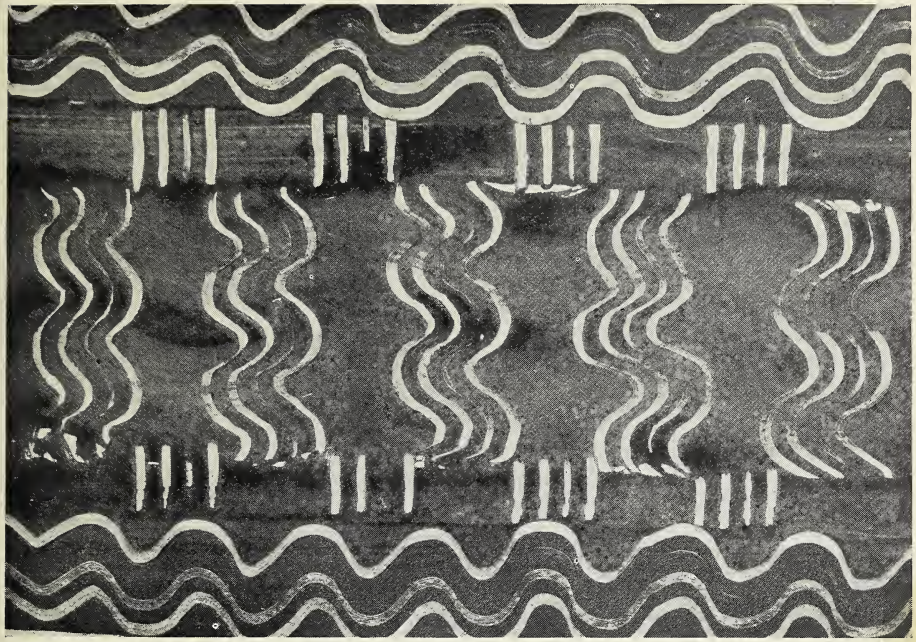
I then go over the letters with coloured chalk, and in a different colour fill in the inside of each. I use still another colour to fill in the intervals between the initials.

When the children carry this out on paper they draw the letters lightly in pencil and go over them later with paint and brush, filling in the interstices with colour as was done on the board. If they want to do so I let them lay a wash as a ground for the pattern; rather pleasing colour schemes are obtained in this way. The design can be used to cover a book or blotter, and with this in mind I always see that the pattern is arranged longitudinally.

2.—COMB PATTERNS

These are popular with the young, and are done in this way. I cover the paper to be decorated with a film of poster colour. The colour is mixed with flour and water to give it body.

Working from the centre, I paint in further



COMB PATTERN: DEMONSTRATION DRAWING

stripes of varying hues or tones of the same colour, leaving intervals, until the paper is complete (Fig. 2), then I drag a wooden comb across the wet work, using a wavy motion (Fig. 3). The result is a kind of marbled effect, often effective and colourful. Experiments will lead to any number of different effects, both in patterns and colour.

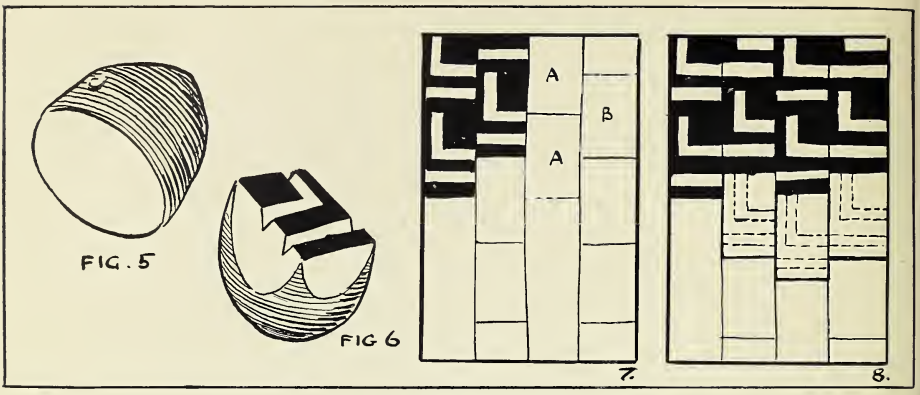
The comb used can be cut with a pocket-knife from soft wood, different spacing of the teeth giving varying patterns. Fig. 4 shows the comb used.

The finished product can be used as an end-paper or book cover.

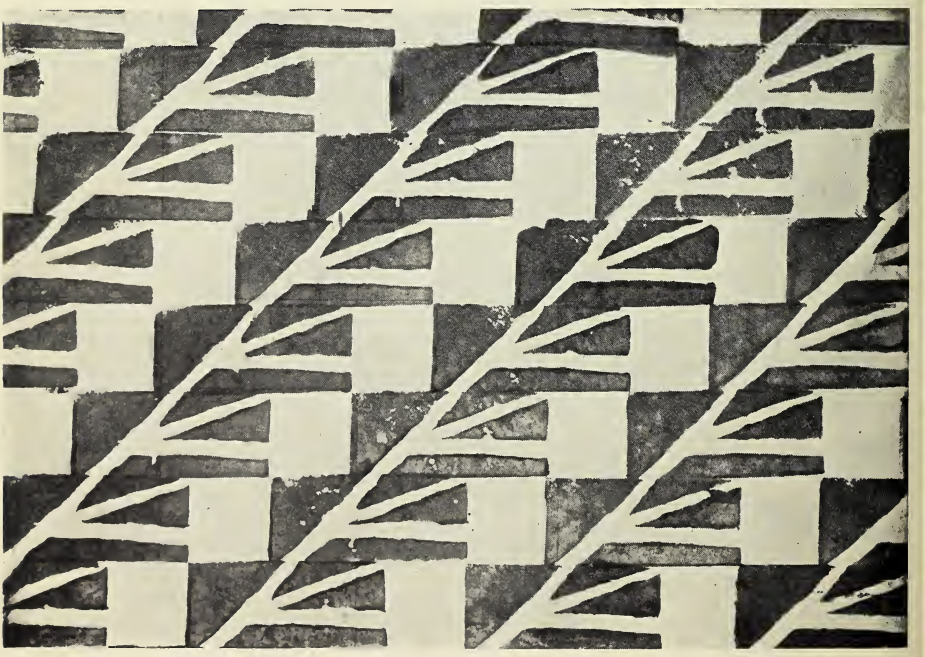
3.—POTATO-CUTS

Potato-cuts are popular with young children (see Fig. 5). When demonstrating this practice I take a large potato, and with an ordinary table knife cut it through in such a way as to leave a flat surface. I cut this to form a square or rectangle, leaving the body of the potato to act as a handle to hold on to (Fig. 6). On this smooth surface I cut a design, preferably one that will repeat well, Fig. 6 (though other things like men, ships, windmills, fish, etc., are not barred), and after stamping the block on blotting paper to remove surplus juice, my block is ready to receive the colour. Some people cut their potato a day or so beforehand and allow it to dry and shrink before cutting the pattern on its surface.

The colour I use for printing is poster colour or tube water colour with a little flour for thickening, or a little gum arabic. I



FIGS. 5, 6, 7, AND 8.—TEACHING DIAGRAMS



" POTATO-CUT " by a boy aged fourteen

spread it on a pad of absorbent material and use the potato block in conjunction with the pad exactly as I would a date-stamp.

The paper on which I intend to print I map out beforehand in a series of rectangles or squares which are identical in size with the potato block. These rectangles are arranged on a half drop or three-quarter drop structure (a glance at Figs. 7 and 8 will show what I mean), the top of one print (B) being registered level with a point halfway or three-quarter way down the length of its neighbour (A)—this being done throughout.

4.—DESIGN BASED ON NATURE

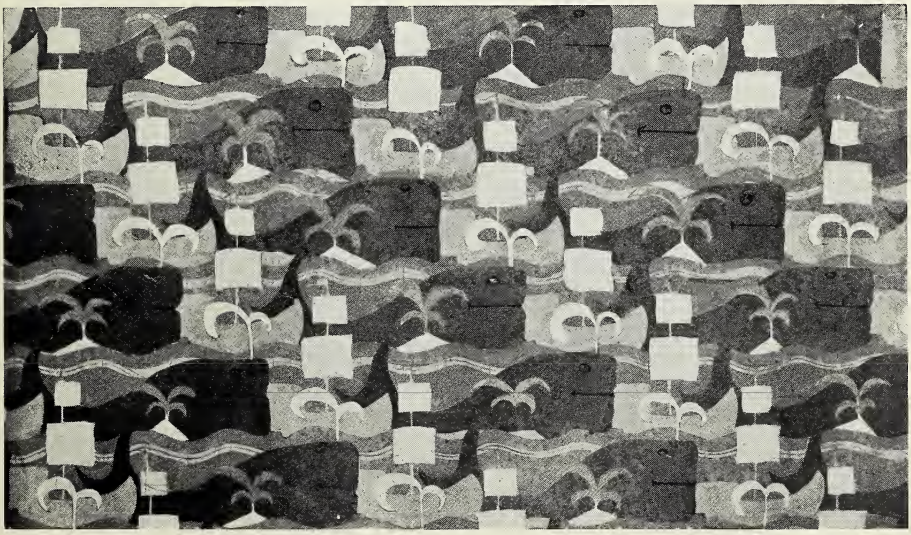
A branch of design which I do not often explore is that based on Nature. Some children, especially girls, find it interesting.

A water-colour painting is made of an actual flower, and a design drawn which is based on the shape and structure of the petals and foliage. The colour scheme followed by the design may be that suggested by the hues of the flower itself, or another combination of colours, if desired.

5.—BORDERS AND ALL-OVER PATTERNS

I make sure that pupils in tackling this subject have some knowledge of the elements.

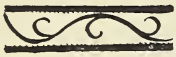
I start by making them do some exercises which will remind them of the simple types of border: see Diagram 1, a border where one simple repeat forms the design; Diagram 2,



"PATTERN BASED ON 'MOBY DICK'" by a boy aged fourteen

1. ELEMENTARY

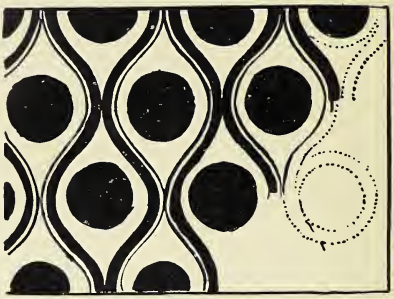
3. ZIG-ZAG



2. UNDULATING.

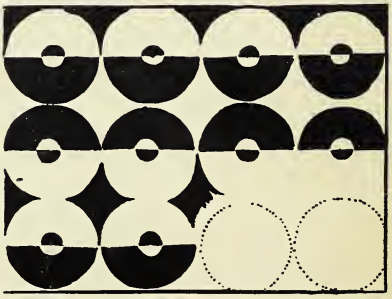
4. SQUARE

5. SQUARE BASIS

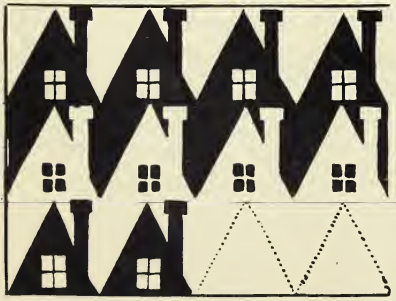


6. OGIVAL

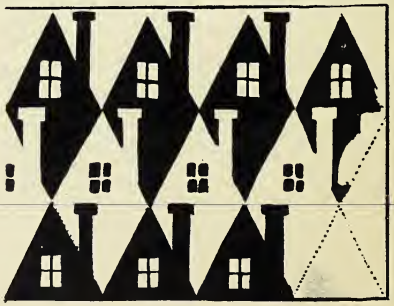
7. SEMI-CIRCULAR



8 CIRCLE



9. CHEVRON



10. DIAMOND.

TEACHING DIAGRAMS

undulating; Diagram 3, zigzag; Diagram 4, square basis.

They do simple demonstrations of all-over designs. Diagram 5 shows patterns founded on a square structure ; Diagram 6, ogival; Diagram 7, semicircular; Diagram 8, circular; Diagram 9, chevron; Diagram 10, diamond. After this I explain the system of half drop, three-quarter drop, etc., and they have a basis on which to build their own designs for book covers, end-papers, or fabrics.

I encourage them to choose a subject in which they are interested to serve as a motif for their design, such as Scouting or Flying, while when designing a book-end the subject should be borne in view. *Moby Dick* inspired the whaling design here reproduced.

Purely abstract patterns can be mounted under glass and incorporated in a tray or used as the top of an occasional table. This is quite practicable where woodwork is one of the school subjects.

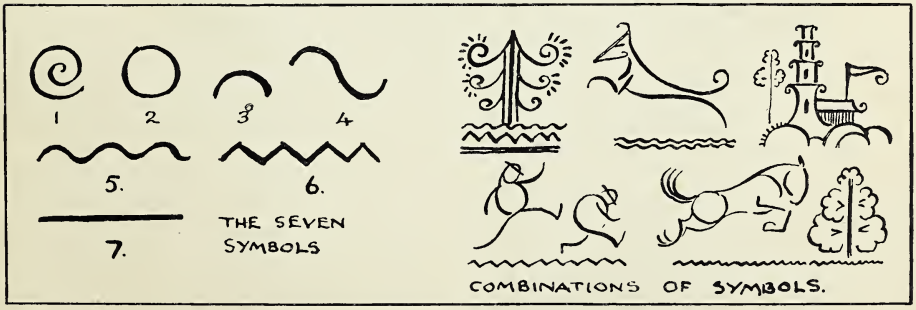
These designs were done by boys aged between fourteen and sixteen years.

Cut-paper design and the use of lino-printing in the making of all-over patterns are treated in another part of this book.

" PARACHUTES " by a boy aged fifteen

6.—THE BEST-MAUGARDE SYSTEM

This system of design I have found very useful as a stimulant and change from more ordinary art work, and of special value in the case of those children who have lost their creative sense and whose work accordingly lacks originality and initiative.



BEST-MAUGARDE SYMBOLS

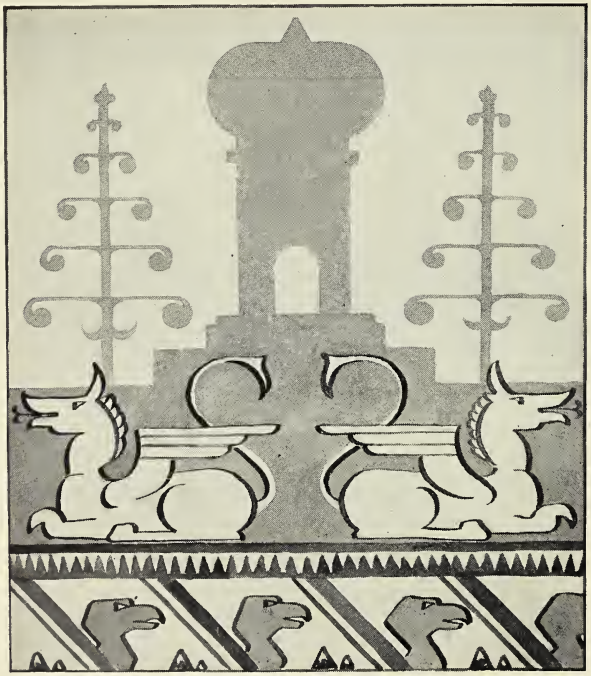
The method is dealt with very fully by the inventor Adolfo Best-Maugarde in his book, *A Method for Creative Design.*[1]

In this book the author makes use of seven basic symbols, and by employing these only, builds up a design to fill any given space. These symbols (see page 71) are used to draw trees, dragons, animals, houses, ships—in fact, anything! The use of the symbols in itself forces the artist to be decorative, however little intrinsic sense of decoration he may have.

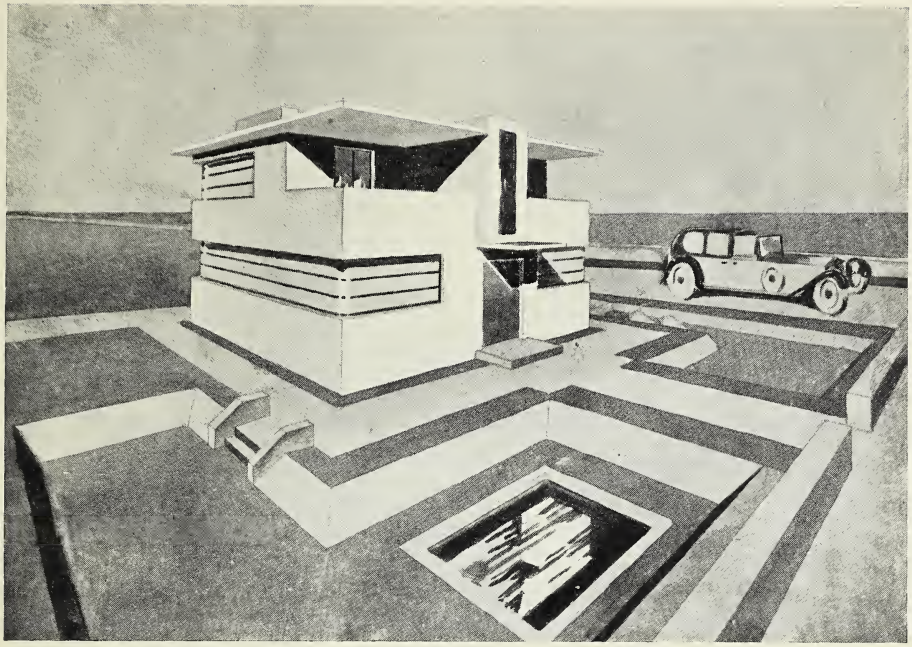
The book, of course, goes much farther than this and analyses examples of design done in the past in developing the theory that it was founded on these very same symbols.

I reproduce below a design done on this system. I have not carried it as far as I might, but I have seen work done in this way which was of an unquestionably high standard. A. C. E.

[1] Published by George Allen & Unwin, Ltd., London, at 6*s*.



"A DESIGN BASED ON BEST-MAUGARDE SYMBOLS"
by a boy aged fourteen



"DESIGN FOR A VILLA" by a boy aged fourteen

CHAPTER ELEVEN

How to Teach Perspective

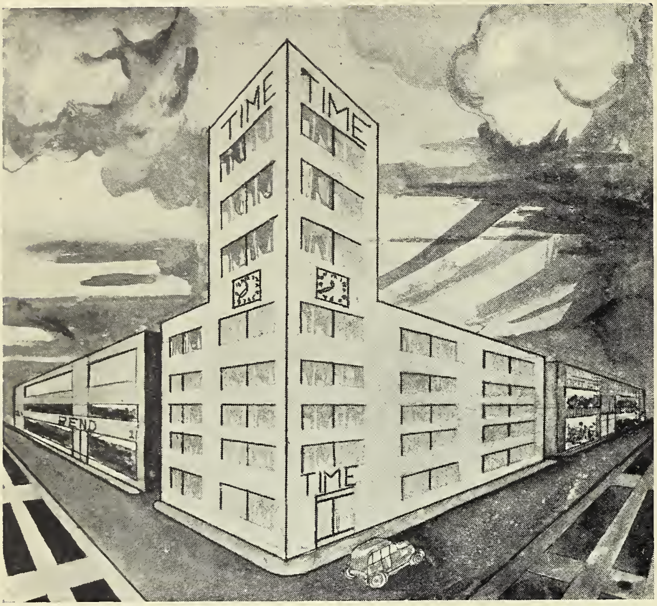
PERSPECTIVE sounds quite the dullest subject on earth, but it has proved anything but this with my classes, which have shown real enthusiasm in its practice. This may be because it combines a geometrical element (most children like using rulers, etc.) with a pictorial one, and conveys a three-dimensional feeling in addition.

It has been very useful to me in that it has reawakened the creative instinct in children who were beginning to lose faith in their artistic powers.

When dealing with younger children I do not go through all the experiments I have detailed in this chapter. I simply give them paper on which is marked a nearest edge and vanishing-point as I explain later. I put in a special plea for elementary pictorial Perspective as an art subject because I have seen with what enthusiasm the artist builds his sky-scraper, church, or whatever it is, and with what pleasure he sees it all "coming right."

The materials needed are a sheet of glass, a cube such as is used in object drawing, brushes, paint, paper, pencils.

I usually start from the very beginning and say something like this: "When you are asked to draw a thing in perspective, that means that you must draw it as you see it.



"DESIGN FOR A SHOP" by a boy aged thirteen

One way to draw that chair, for instance, exactly as I see it would be to look at it through a sheet of glass and actually with a brush try to follow the lines of the chair on the glass. Let us try it."

I get the children to hold up the piece of glass between me and the chair, and, keeping my head very still, draw the image of the chair on the glass. I then allow members of the class to try their hand. Naturally the resulting pictures on the glass are extremely wobbly, but the result is convincing.

"Another thing," I continue, "that we have to remember about perspective is that things near you are big, things far away are small." I then draw on the floor two chalk lines about 3 ft. apart, and the length of the room. "Jones," I say, addressing some child, "walk along that path until we stop you." Jones walks across the floor while I watch through the glass. When he appears in my picture I make him halt, and draw his image on the glass (Fig. 1), first as he appears near to me (*a*), secondly, as he appears farther away (*b*). I then point out that the lines of the path which we know to be parallel (as we have drawn them so on the floor) actually converge when painted on the glass (*cc*).

We have learned then, I summarise, that in perspective a thing near you is big and gets smaller as it goes farther away, and that parallel lines converge.

I take the glass and place it vertically at the edge of a table (Fig. 2). Two children hold it in position. Behind the glass I place a cube. This cube measures about 9 in. by 9 in., the kind used for drawing, but any smallish rectangular object will do. I place this cube somewhat as indicated in the plan (Fig. 3)—i.e. 12 in. behind the glass. The sides of the cube make angles of 55° and 35° respectively, with the glass. The cube in position, I sit down at the end of the table. My eyes are about 1 ft. from the glass and 3 ft. 6 in. from the ground (see Fig. 4). I take a brush full of paint in my hand and am ready to commence.

Keeping my head still, I make a dot on the glass immediately opposite my eyes (Fig. 5), mark it CV, and through that point draw a line parallel to base of glass. Thus I have found my centre of vision (CV) and eye level (EL) on the glass. The eye level, I explain, is the horizon whose position is changed as you stand up or kneel down, and it is necessary to have a CV because if I move left or right the cube looks different. In this case the nearest edge of the cube is 6 in. to the left of my CV. Next I outline the

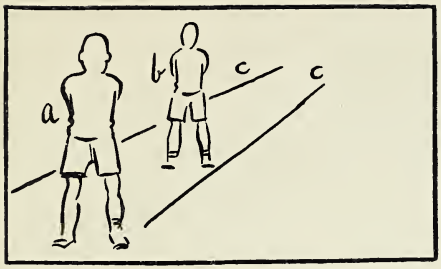


FIG. 1

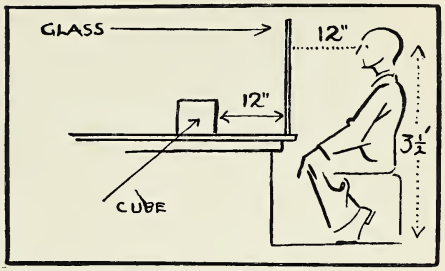


FIG. 4

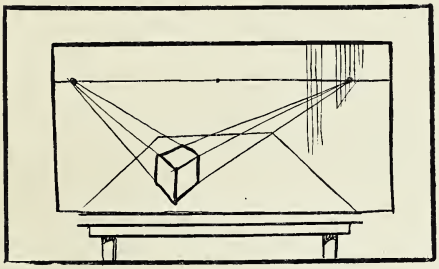


FIG. 2

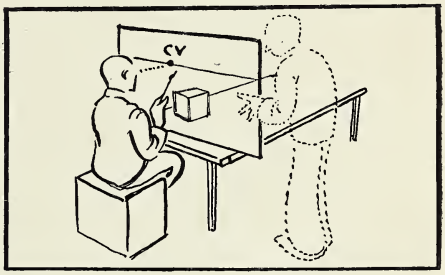


FIG. 5

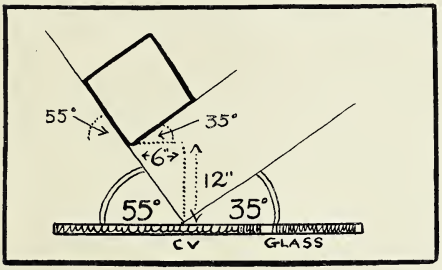


FIG. 3

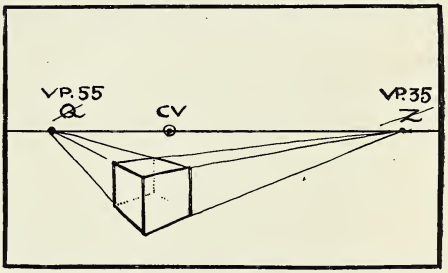


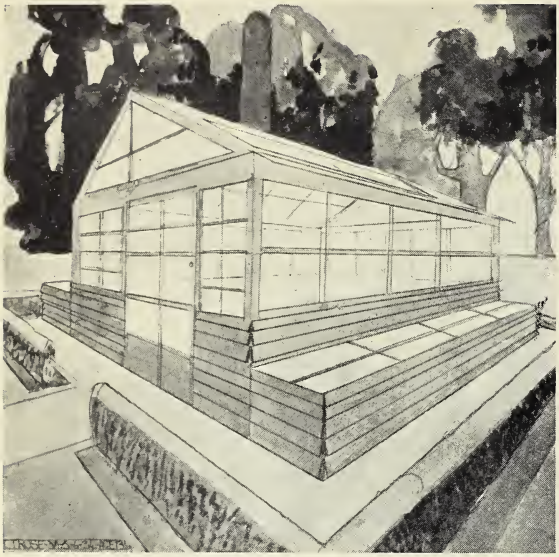
FIG. 6

cube on the glass, but in each case producing the sides until they meet on the eye level.

" Things below the eye level go up to it," I emphasise.

The drawing on the glass now appears as in Fig. 6.

Now I say to the class: " We have got the picture of our cube. I am going to mark each corner A, B, and C. We have produced the sides and shown that the parallel edges meet at points on the eye level; even the back edges that we cannot see, if produced, go to these points. The right-hand point we have called Z, and the left-hand point we have called Q; but we know that when we arranged the glass we placed the cube so that its edges made certain angles with the glass. What were these angles? 55° and 35°. Therefore, instead of describing Q as the point on the eye level, at which the left-



"DESIGN FOR A GREENHOUSE" by a boy aged fourteen

hand edges of the cube converge when produced, we will just call it VP.55 (i.e. Vanishing-point of lines making 55° with glass). Z is VP.35."

I continue: "Let us rub out all the letters, leaving the cube, the two vanishing-points, and the eye level (Fig. 7). Suppose that cube is the picture of a factory block to which an extension has become necessary. How can we extend? Simply by remembering that lines parallel to one side go to VP.55, and lines parallel to the other side go to VP.35." I begin adding to the cube as in Fig. 8 (or Fig. 8a).

"One thing you must notice," I emphasise as I draw the tower. "Though we know things below the eye level go up to it, things above go down to it. This I will show you."

To demonstrate this, I wipe the glass clean, and replacing it vertically on the table I adopt a lower eye level and draw on the glass the image of the cube, firstly on the eye level (Fig. 9), secondly above the eye level (Fig. 10). The cube has to be held in the air, of course, which makes the demonstration difficult, but still convincing.

After this I demonstrate that by moving the cube in relation to the glass, different vanishing-points are used, different rectangular shapes can be used, different eye levels adopted, and different distances of eye to centre of vision, and that in every case the cube will appear different.

With keen seniors I place two shapes behind the glass and use four vanishing-points, etc. I begin to refer to the glass as the picture plane (p.p.). I even work out on the board the shape a cube will appear under the conditions we have actually practised, and show that the theoretical cube coincides in shape with that which we obtain by drawing

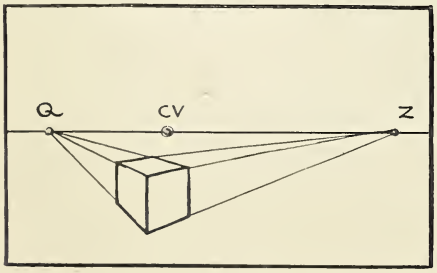


FIG. 7

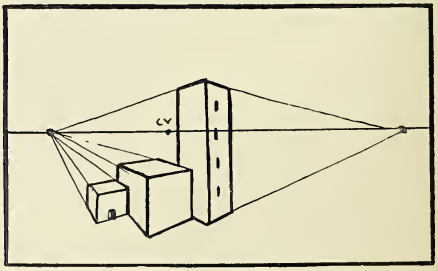


FIG. 8

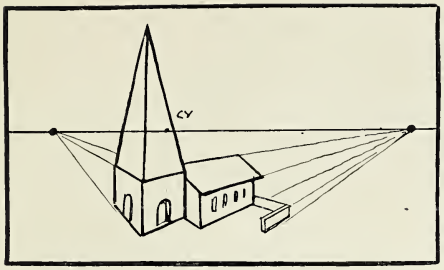


FIG. 8a

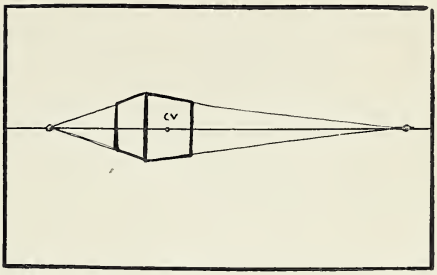


FIG. 9

on the glass. Pupils like this get keen enough to work out real problems such as the following:

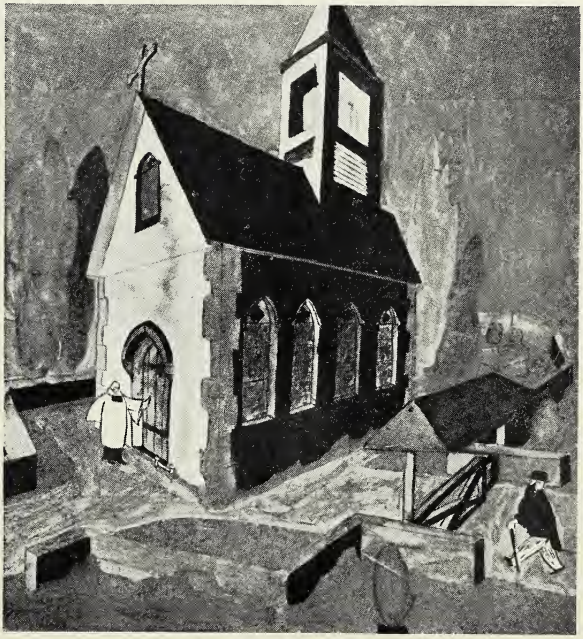
Given E to CV = 1 ft. (i.e. distance from eye to picture plane or glass),

Given E to GL (ground level) = $3\frac{1}{2}$ ft. (i.e. distance from eye to ground),

Find a point 1 ft. into p.p. and 6 in. to left of CV (centre of vision). At this point erect a rod 9 in. high. Let this be the nearest edge of a cube 9 in. square. Draw the cube so that its edges make angles of 55° and 35° with p.p.

This experiment can afterwards be carried out in actual practice, and the shape of the cube obtained by theory compared with that obtained by painting on the glass.

However, I do not try to go far with the theory when dealing with ordinary children. My next step is to let them make use of their little knowledge in as free and jolly a way as possible. I say to them: "I am going to give you a piece of paper, and on that paper I am going to make you draw an eye level, two vanishing-points, and the nearest edge of a building." (I have seen to it beforehand that these points will work out satisfactorily.) "You *must*, however, place the points on your paper exactly as I have done on my paper." (I also draw it to scale on the board, Fig. 11.) When they have the points plotted, and the nearest edge drawn, I say: "Now you have all that is necessary to build anything from a



"A CHURCH" by a boy aged thirteen

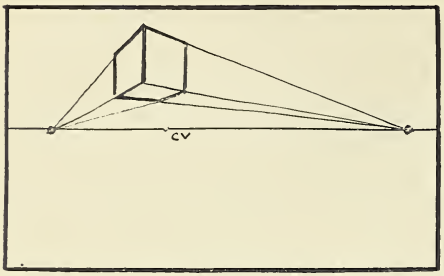


FIG. 10

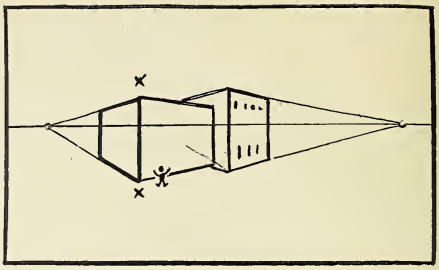


FIG. 13

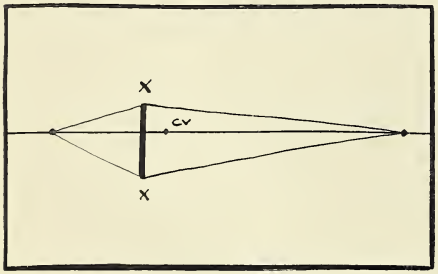


FIG. 11

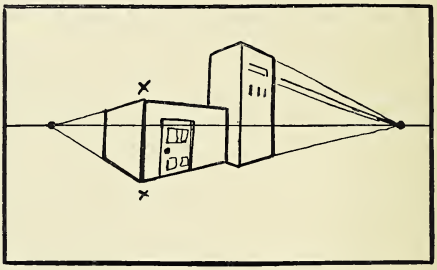


FIG. 14

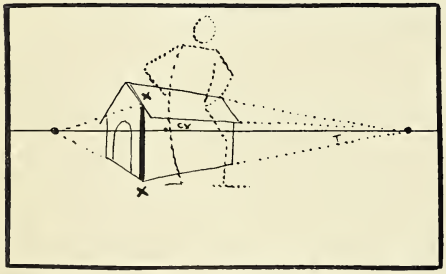


FIG. 12

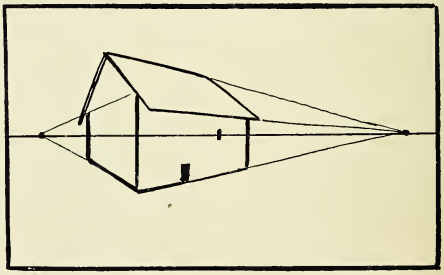


FIG. 15

dog-kennel to a skyscraper. You can make your edge XX as tall or as small as you like, but decide how tall XX is supposed to be. If it is the edge of a dog-kennel, a man (A) standing beside it would appear like this (Fig. 12), therefore XX would be 3 ft. high. If XX is the edge of a skyscraper a man (B) would appear like this (Fig. 13), therefore, always use that edge as a standard of measurement. That will save you from doing things like this—i.e. putting colossal doors in pigmy factories (Fig. 14), and pigmy doors in stupendous cottages (Fig. 15). Now get on with it."

Later on, I explain that the finished picture need not include the vanishing-points

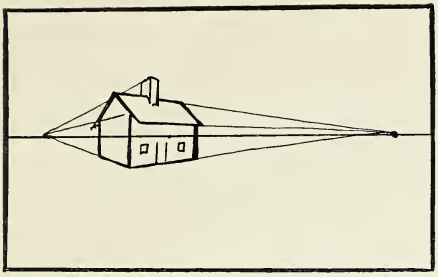


FIG. 16

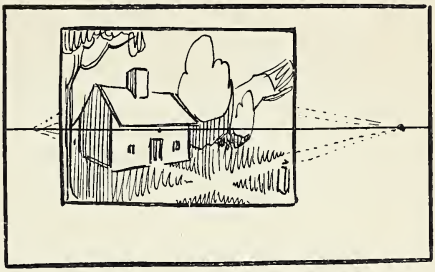
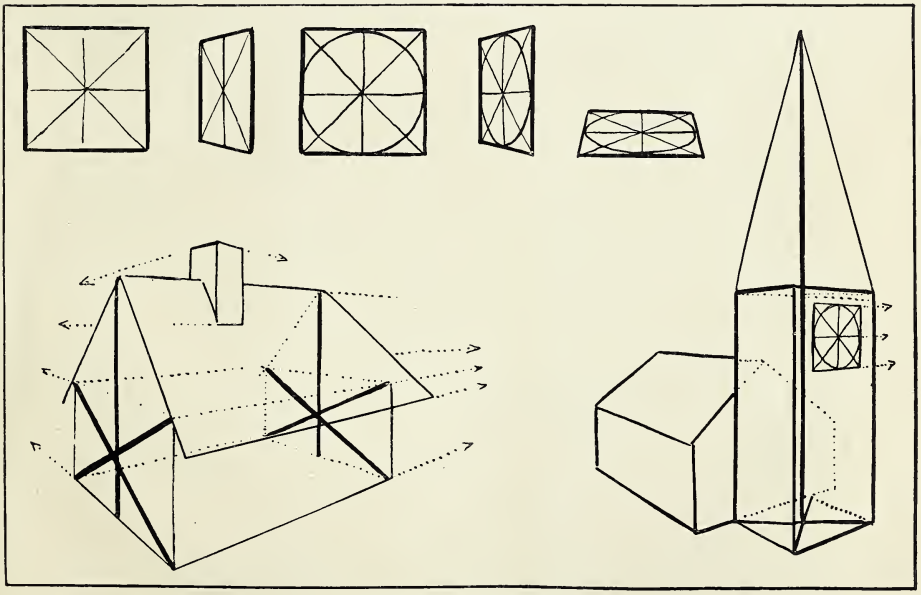


FIG. 17

as in Fig. 16, but a pencil margin should be used to help the composition as in Fig. 17. Gardens, trees, scenery, motor-cars can be added at will. The artist has a free hand, the only stipulation being that no more than these two vanishing-points be used at the first attempt.

In the course of these drawings problems will arise, such as how to draw an arch, how to put a spire on a church, how to find the middle of a wall, etc. I append one or two sketches which will remind the teacher whose perspective is rusty.

A. C. E.



TEACHING DIAGRAMS

THE BOOK OF SCHOOL COLOUR WORK

by A. E. BRANCH

Each of the two volumes of this book contains a year's course in pastel and water colour. The books are intensely practical, being written with special reference to those who know little of the subject and have little natural talent or bent in this direction.

Each study is copiously illustrated, and suggestions for exercises given. The subjects include Nature Studies and Common Objects, representative types forming each group.

A course, either in pastel or water colour, can be readily compiled from the detailed contents.

Volumes I and II, 4*s.* 6*d.* each net ; 4*s.* 10*d.* post free.

IMAGINATIVE DRAWING

by A. E. BRANCH

This book shows teachers, particularly of the younger children, how to acquire the ability to illustrate stories and poems, and also provides teachers of seniors with valuable suggestions regarding memory drawing. The course deals with the drawing of the chief features of a variety of common subjects—such as skies, fields, trees, the sea, rivers, cliffs, cottages, harvest, etc., thus enabling any general scene to be built up from these essentials.

The studies, each of which may be worked in either pastel or water colour, are fully illustrated.

In two volumes, 3*s.* 6*d.* each net; 3*s.* 9*d.* each post free.

THE BOOK OF PENCIL DRAWING

by A. E. BRANCH

This book deals thoroughly with the subject of pencil drawing, the expression " pencil drawing " covering conté crayon, charcoal, etc., as well as blacklead pencil. The studies are copiously illustrated, and are carefully graded, proceeding from very simple objects, such as an egg, an onion, and simple bowls, to more complicated things, such as nature studies, landscapes, curved surfaces, etc.

The book will prove of the greatest value, not only in the teaching of pencil drawing, but in enabling teachers to illustrate other lessons.

Price 3*s.* 6*d.* net; 3*s.* 9*d.* post free.

THE BOOK OF SCHOOL WEAVING

by N. A. REED

This book provides a complete course on Weaving. The main principles of Spinning and Weaving are shown from the beginning, the work being grouped according to looms, from the simple cardboard loom to the four-shaft loom, following the progressive stages of using a needle, shuttle, shed, stick, and leashes.

Every step is illustrated clearly with diagrams and photographs of children's work.

The book demonstrates how excellent results can be obtained with the minimum of expense.

Price 3*s.* 6*d.* net; 3*s.* 10*d.* post free.

LONDON

EVANS BROTHERS, LTD., MONTAGUE HOUSE, RUSSELL SQUARE, W.C.I

Date Due

EDUC JL 14'76
JUL 13 RETURN
OCT 2 5 RETURN
EDUC MR 10'78
FEB 28 RETURN
EDUC DE 11'74
DEC 9 RETURN
EDUC APR 17'79
APR 25 RETURN
EDUC DE 20'78
DEC 7 RETURN
DUE Educ OCT 4 '77
Returned OCT 3'77
FEB 13 RETURN
DUE EDUC OCT 30 '80
OCT 28 RETURN

EDUC
DEC 12 RETURN
RETURN FEB 25'81
EDUC DE 8'82
RETURN DEC 9'82
DUE EDUC OCT 11 '83
OCT 11 RETURN
DUE EDUC APR 06'84
APR 9 RETURN
DUE EDUC OCT 30 '85
OCT 30 RETURN
EDUC NO 14 '85
NOV 09 RETURN
DUE EDUC JUL 11'86
JUL 03 RETURN

CREATIVE-ART-IN-SCHOOL-X012-0095

UNIVERSITY LIBRARY

Eccott
N
350
.E17

120895

PROVINCIAL NORMAL SCHOOL
LIBRARY
EDMONTON

EDUCATION LIBRARY

N 350 E17 c.1
Eccott, Rosalind.
Teaching creative art in schoo
EDUC
0 0004 6103 701
B9461